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Foreign Languages in the Self-Contained Classroom

IN ESTABLISHING a foreign language program in the elementary schools, one of the first problems to be resolved is whether the program should be taught by foreign language specialists who visit the classrooms periodically or whether it should be in the hands of the regular elementary school teachers. In this article, we shall try to demonstrate the superiority of the second course of action and show how it is possible to put such a plan into operation. It is our contention that the foreign language program ought to be taught by all the regular teachers as part of the usual life of their self-contained classroom atmosphere. Since most of us regard the self-contained classroom as the cornerstone of elementary education, any important new program should be incorporated into it.

The regular classroom teacher is the one most familiar with the behavior of her pupils as a group and as individuals. In contact with her children during the major portion of the school day, she is responsible for the instruction of her class in all or most of the basic areas of learning: language, numbers, writing, oral expression, art, music, and recreation. With so broad a relationship with her children, she is the one best suited to weave into the fabric of life in the school an enriching program such as that contained in the presentation of a second tongue.

A language program is not fully effective unless it is a living experience running through the usual activities of the school day. One of the reasons which explain the ineffectiveness of many of our language programs on the high school and collegiate levels is precisely that it is difficult to teach the practical, conversational approach during the limited daily period of forty to fifty minutes, when this is all the language a student hears and is called upon to use. Such limited doses of Spanish and French are inadequate periods of contact. On the other hand, we readily learn to speak other languages abroad because they are spoken all around us.

From moment to moment they flash in and out of our lives. They become part of our routine; we must be prepared around the clock to react to all sorts of situations in the foreign tongue. We can never completely simulate the foreign land inside the bounds of the American classroom but it is precisely in the elementary classroom, where the pupil spends some five to seven hours per day, a stretch of time when the regular teacher has ample opportunity to diffuse the language program throughout the school day, that it can become an intimate part of the children's daily life. When combined with the other creative and interesting activities of the school day, French or Spanish or German can be absorbed by the students as they absorb their other work.

The self-contained classroom method is actually in use today in some of the schools in western Pennsylvania, for example, the borough of Forest Hills and in O'Hara Township, both suburbs of Pittsburgh, and at the Falk Elementary School of the University of Pittsburgh. Let us now outline a typical day of a primary class of one of these schools, where the regular teacher integrates the French language with the other courses of instruction offered in these schools. In the morning, the teacher greets her pupils with the usual cheery *Bonjour*. She may then ask the children to hang up their wraps: *Accrochez tous les vêtements, mes enfants*. Occasionally, roll is taken in French, with each child assigned an appropriate French name. Later that morning, when the pupils are divided into their respective reading groups, the teacher may spend a few moments reviewing the *qu'est-ce que c'est?* or the *Où est?* or the *montrez-moi* questions, utilizing all sorts of nouns derived from life in the classroom, the home, the street, the community, the countryside. During the course of these questions, the teacher may make use of figurines, pictures, or puppets, as well as real objects. During milk-time, the children pass around their *serviettes en*

papier, sip their *lait* with their *pailles*, and munch on some *gâteaux secs*. If it is a child's birthday the class can serenade him not only with *Happy Birthday* but also with *Bon anniversaire à vous*. During the arithmetic lesson, time is occasionally devoted to addition, subtraction, division, and multiplication problems in French. As the children depart for lunch, they are dismissed with the customary *Bon appétit* or *Au revoir*. Again in the afternoon, the children are exposed to French through the medium of a little skit, the recitation of a short poem, a clever word-game, or, during music hour, the singing of a song or two in French. During recess, it is not unlikely that the class will indulge in American dodge ball and also French *cache-cache* or skipping rope to a French rhyme. At story hour, the teacher may read a little French tale in which two French children undergo the same experiences as their Pennsylvania counterparts. On days when there is art, the children may be seen making little Eiffel towers or tricolores, or, for April Fool's Day, a comic *poisson d'avril*. And finally, since the goals of a language program should be not only the acquisition of a practical conversational skill, but also a broadened understanding of another part of the world, the children in this program learn about the history, geography, and folklore of the French people. At the hour of departure, the children file out of their classroom waving *Au revoir* to their teacher.

In the program outlined above, French is actually an integral part of the activities of the entire school day; the same is not true in the case of the visiting expert who brings her skill into the room and carries most of it out with her at the end of her allotted time. One should note also that in the day described here not a single traditional subject yielded to the French, as might be the case when the specialist replaces the regular teacher for fifteen or twenty minute intervals. With the self-contained approach, on the contrary, the second language actually enriches, revitalizes, and adds a new dimension to many of the hackneyed activities of the traditional school curriculum. This is an important argument which can be used to mollify some of the critics of the elementary school program in the languages who, otherwise willing to accept it, fear that the inclusion of an addi-

tional subject represents an encroachment on an already overcrowded program, an encroachment which may force some other vital subject to give way to the language.

One may cite another virtue in the self-contained method of language instruction. As the regular classroom teacher has at her disposition the total school day during which to explore fully the reaches of the various areas of knowledge, she may adapt her program to the ever changing situations of classroom life and can introduce her material according to the needs of the moment. On the other hand, the visiting language specialist, by the very nature of things an itinerant visitor from the outside world, may not necessarily arrive at the most desirable moment in the day to teach the language.

Furthermore, by making the language project a part of the self-contained classroom, the school demonstrates the conviction that languages are fundamental to the educational development of its pupils, not pretty frills belatedly added to the regular curriculum as a result of outside public pressure or simply because it is the current vogue in our country to offer second languages. There is no place in the scheme of things educational for such ephemeral fads. On the other hand, the foreign language, when taught as an integral part of the school day, assumes ultimately a more important place alongside the other vital courses. Moreover, as long as the regular teaching staff is responsible for the language instruction, the program does not depend on the precariousness of one or two specialists.

Finally, the self-contained classroom approach is essentially a truly democratic venture, affecting every classroom, every child, every school, every teacher. It is broader than the limited "enrichment" programs offered to a few pupils with high I.Q. No specialist's approach can be so extensive.

Of course, it is simple to offer a rationale in favor of such an approach to the foreign language question in the elementary schools. However, let us recognize a major obstacle: how to train the entire teaching personnel of a given community so that it is competent to teach a second language. One does not easily transform a large group of teachers into competent speak-

ers of French or Spanish. The process of training the teaching force will be a gradual one, and, before the ideal situation is realized, may even extend over two or three generations of teachers. But a start must be made! Schools of education, teachers' colleges, colleges and universities, and high school advisers must take the initiative and insist that every future teaching trainee be provided with a sound background in at least one other language. The language requirement should be strengthened for all education majors. Furthermore, modern language departments in our universities should readjust their curricula so as to offer additional courses in French, Spanish, German, and so forth, designed exclusively to meet the needs of the prospective elementary school teacher. Emphasis in these courses should be placed on the acquisition of a large, basic vocabulary of those concrete expressions which comprise a child's world, for example: school, family, animals, nature, community, clothing, foods, and so forth. *Realia* and teaching aids in languages should also be stressed. Phonetics, good pronunciation, correct intonation, and fluency should be among the primary goals of such a course. At the University of Pittsburgh, for example, the department of modern languages inaugurated this year a special course in French which is designed exclusively for those in the elementary teaching profession; this new course has been well received by the teachers, and enrollment during the summer was most encouraging. Already some seventy elementary school teachers who participated in this new experience are offering French as part of their normal teaching duties.

In addition to such courses, the proper authorities should explore ways in which to liberalize and broaden scholarship and grant-in-aid programs in order to encourage teachers to travel and to reside temporarily in the countries which speak the language they would be called upon to teach. Scholarships and other means of encouragement should also be established so that teachers might more readily enroll in the numerous summer and evening workshop sessions in foreign languages which many of our universities are offering today. Perhaps the most important impetus could be gained from the eventual decision by school

boards and state and local authorities to require as a condition for certification and acceptability that all new teachers show evidence of their competence to teach a second language.

The foregoing suggestions offer mainly solutions for the long term needs; they do not completely alleviate the pressing necessities of the day. Some stop-gap measures are available to lessen the shortage of trained language personnel. We may outline briefly the program which has had substantial success in the schools of Forest Hills, Pennsylvania, and at the Falk Elementary School in Pittsburgh. The authorities of these schools decided to have their entire teaching staff offer an integrated program in French. The staff was first trained by a member of the University of Pittsburgh's modern language department, who served in the capacity of consultant. The training program was divided into two stages. First there was a preliminary stage in which the teachers were provided with the requisite experience in pronunciation essentials and material for the first weeks of their work with the children. Secondly, once they were prepared to inaugurate French in their classes (doing most of the teaching themselves, but closely supervised by the consultant) the training period was changed so that it ran concurrently with their teaching year. Attending regular lunchtime or after-school workshops in their schools, having every lesson tape recorded, and following teachers' manuals designed to guide them in their day to day work with French language, culture, holidays, songs, arithmetic, and so forth, the teachers of these schools were during the first year approximately three or four weeks in advance of their pupils. Periodically their classrooms were visited by the consultant so that their effectiveness could be evaluated. Cordial working relations and amicable bonds were established between two groups, the university language professors and educational leaders and teachers of the local communities, who seldom have any contact with each other. One might add that the university consultant further aided the schools by selecting for each building appropriate language bibliographies, records, films, slides, dictionaries, references on France, and lists of useful addresses. The consultant was also responsible for periodic reports to the

various P. T. A. groups on the progress of the French program. At the Falk School, parental response was such that a special class in French was conducted for the parents so that they could keep abreast of their children. At Forest Hills, children ranging from the kindergarten through the third grade were affected by the first year program, with an additional grade added each year; at the Falk School, every grade from kindergarten through the eighth became part of the enterprise. Reaction to the program by the children, teachers, parents, and administrators has been so enthusiastic that beginning in September, 1957, two other communities followed suit, adopting similar procedures.¹ In all cases, every teacher is trained to offer instruction in French as part of the self-contained classroom environment of her children. About fifteen hundred children bene-

fit from the program, now in its second year.

Through the self-contained classroom plan, it becomes finally a distinct possibility to realize a dream of many educators: a truly bilingual school. In an editorial published in the *Saturday Review* (February 16, 1957), Professor Frederick L. Redefor of New York University bids us create a kind of school that fits the reality of our shrinking globe, one in which "all the elementary faculty [would be] bilingual so whole blocks of the day, whether they happen to be social sciences, mathematics, or literature, could be conducted in the classroom in English or French." Such a day may not be far off.

JACK KOLBERT

University of Pittsburgh

¹ These two communities are the City of Pittsburgh (Frick and Sunnyside Schools) and all the schools of the suburban community of O'Hara Township, Pennsylvania.

* * *

Il Giornalino

A new newspaper, entitled *Il Giornalino*, and designed to serve as a useful tool for teachers of Italian who are anxious to supplement regular reading texts, has been launched by a group of dedicated teachers. *Il Giornalino* will regularly contain editorials of contemporary Italian interest, profiles of outstanding Italian personalities, book reviews, original short stories, items relating to Italian language (new words, grammatical notes, etc.), modern poetry, letters to the editor, notes and news, crossword puzzles, riddles and games, and special vocabularies.

Six eight-page issues are scheduled to appear during each academic year at the rate of twenty cents per copy or at an annual subscription of one dollar. Special rates include: fifty copies of the same issue at \$9.50, or 100 copies of the same issue at \$18.00. One free copy is given with every ten subscriptions.

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* * *

Reading Foreign Languages, an Asset for the Student of Music

IN THIS age of utilitarian tendencies in educational policies, any additional "practical" incentives for language-study may well be seized and exploited by language-teachers. One practical reason for acquiring at least a sufficient reading-knowledge of foreign tongues which has not received enough attention, in the writer's opinion, is the benefit to young people training to become practising musicians or who are deeply interested in music. The students in our schools who possess large record collections, for example, would appear easy converts to belief in the usefulness of foreign languages. My personal experience has taught me, however, that both in theory and in practice, musically-minded students seem little aware of the specific benefits that an adequate reading-knowledge of some such language as French, German or Spanish has to offer for improving their technical knowledge and stimulating their understanding and appreciation of things musical.

It would be in no way inappropriate for the language-teacher to ask himself how many of the readers of *High Fidelity* on his class-lists are suitably informed about the wealth of reading-matter on musical subjects available in the above-mentioned languages. Let me exemplify this point with a technical aspect of music, orchestration. A landmark in musical theory immediately looms up, Berlioz's *Traité d'instrumentation et orchestration modernes*, re-edited in 1905 by Richard Strauss. This is actually a captivating treatise on the magic world of the orchestra, definitely useful to the musician as a text-book. In addition, it exemplifies, if read in the original French, the fiery romantic style of Berlioz, so comparable to his musical compositions.

For the student with more limited technical interests, a Spaniard, Adolfo Salazar, in his very readable book, *La Música en la sociedad europea*, views the whole field of European music from a literary and humanistic standpoint, enabling the reader to link together the writer's friends

and colleagues, such as the poets Antonio and Manuel Machado, the scholar Menéndez Pidal and the composers Grenados, Albeñiz and de Falla, with the rest of European culture.

To those interested in the human voice, the original texts of German art-songs offer a gold mine of excellent poems by authors of the caliber of Klopstock, Goethe and Heine as set to music by Schubert and Schumann. The "Spanisches Liederbuch" contains translations by Emanuel Geibel and Paul Heyse (excellent German poets in their own right) of a representative selection from sixteenth and seventeenth-century Spanish poetry, including such authors as Cervantes and Lope de Vega. Students with the necessary reading-ability could study the original Spanish text as well as the German versions of this collection and be in a better position to appreciate how it inspired both Robert Schumann and Hugo Wolf to compose songs of an intensity, rich color and driving rhythms that are unique in German lieder.

Many fine poems in the French language enhance musical settings, not only by native composers, such as Debussy, Ravel, Fauré and Poulenc, but by distinguished non-French composers as well. A partial list of these composers of songs to French texts that are inseparable from the musical score could include musicians of contrasting styles as Franz Liszt, with 11 songs, Richard Wagner, with 6, Frederick Delius (4 songs), de Falla (3), Strawinsky (5), Paul Hindemith, with an interpretation of *Cantique de l'Espérance* (text by Claudel), and Benjamin Britten and his recent setting of Rimbaud's *Illuminations*.

The opera is another fertile field for relating literary forms such as plays and novels with musical compositions. Was it not Nietzsche who considered Bizet's *Carmen* a masterpiece of Mediterranean art, and a felicitous blending of words and music, drama and song? A comparison of Mérimée's *nouvelle* and the opera-

libretto would doubtless make an interesting and enlightening study for the music student with sufficient linguistic training. Massenet's *Werther*, as taken from the pages of Goethe's novel, is available to the same type of student, as is de Falla's *El Retablo de Maese Pedro*, a charming puppet-opera, adapted from an episode in Cervantes' *Don Quixote*. My readers may, perhaps, recall that Abbé Prévost's charming little masterpiece, *Manon Lescaut*, served as a libretto for both Massenet's *Manon* and Puccini's *Manon Lescaut* and that Debussy's one opera has for its text Maeterlinck's play, *Pelléas et Mélisande*. Out of intimate collaboration between Richard Strauss and his librettist, the Viennese poet Hugo Hofmannsthal, emerged several operas of outstanding merit as regards both the German text and the musical score.

Few devotees of high fidelity seem aware that many well-known composers and men of letters had unusually gifted pens for biography, essays and criticism of music and musicians. Since such writings serve to widen one's knowledge of the art of music as well as to put in use any familiarity with a foreign language, teachers need have no hesitation in pointing out the practical advantages to the music lover and musician of reading the original texts in these fields. Robert Schumann, for example, was a well-balanced, enthusiastic music critic and his volumes of prophetic judgments are still worth reading. After playing for the first time Chopin's newly-published Opus I, Schumann describes vividly how he rushed out to a circle of friends and cried, "Hats off, gentlemen, a new genius." And in connection with Chopin, how many young pianists know that Franz Liszt wrote a very unusual book in French on Chopin in which he analyses his fellow artist's personality and art? André Gide's *Notes sur Chopin* could also be cited at this point as an inviting non-technical book treating of the same composer, written in masterly French by an outstanding modern writer.

Claude Debussy, in addition to being a master of the piano keyboard and a composer of note, had a caustic but effective literary style and his volume of professional criticism of concerts in Paris at the turn of the century makes fascinating reading today, especially the pages

treating of Debussy's reactions to rival contemporary composers. Manuel de Falla's *Escritos sobre la música*, written in simple Spanish and covering somewhat the same period, make a striking contrast with their mellow charm.

This random citing of some of the more outstanding writings in French, German and Spanish connected with the subject of music, supplemented with a representative bibliography, may, I hope, help to convince the teacher of those languages more than ever, that for the musically-minded student, both the music major and the fervent collector of long playing records, the study of foreign languages with a subsequent initiation into the original texts of significant books treating of things musical, can be an asset both artistically useful and aesthetically stimulating.

ROBERT W. LOWE

Georgetown University

A SELECTED BIBLIOGRAPHY OF BOOKS ON
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* * *

If you find yourself alone in a desert you will quickly realize that the value of such dollar bills as you may have in your pocket shrinks to nil, and that a slab of bacon or a canteen of water is infinitely more valuable than a handful of hundred-dollar notes. You will also find that your language equipment is of no particular value, since there is no one to use it on.

But human beings normally do not live alone in deserts. They live in communities of their fellowmen, and in such communities symbol values come into play. The dollar bill has no value in itself; it is only a piece of paper. But it is everywhere accepted as a symbol of purchasing power. In the same way, language becomes of value because it is accepted as the symbol of thought, the medium by which thought is transferred from one person to another.—MARIO PEI

* * *

New FLES Adventures and the Villain of Articulation

THE subject of this paper,¹ as the title endeavors to suggest, concerns the new enthusiasm which is bringing vitality and life blood to foreign languages, on the one hand, and the familiar obstacle to the continuity and coordination of foreign languages, on the other. In a way, both of these describe the converse relationship of the status of foreign languages in the State of California, because the former pertains to the progress and the future of our aspirations, while the latter impedes our progress and dissipates our energies, and continues to jeopardize the effectiveness and professional prestige of our discipline. The purpose of this paper, therefore, is two-fold. First, we are concerned here with a report of the progress of FLES, particularly as this concerns Spanish in Northern California, and secondly, we are concerned with the specific and the general problems of articulation which we must resolve in the very near future. For this reason, I shall make a number of suggestions which I hope will stimulate us to reflect and to discuss the subject in order that we may find the harmony of our thoughts and the unity of our actions.

But let us turn to our FLES adventures. Actually, the teaching of Spanish to children in California is no novelty. The Los Angeles Public Schools have pioneered in this enterprise and opened the way for many schools to follow.² I have had the privilege of discussing publicly the relative merits and problems of the so called *Los Angeles Plan* and *Cleveland Plan* at the Modern Language Conferences in the East, and I am especially happy to accentuate here what I consider to be vitally important of both language programs. It seems that the philosophy and theory of education of many of our FLES programs is seldom understood beyond the linguistic and cultural objectives which the program proposes. It is true that there are wide differences from program to program as well as common areas of agreement. Similarly it is true that the choice of language

differs from community to community and depends upon many factors, such as geographical location, teacher availability, ethnic background of the community, etc. But aside from these differences, there are two outstanding points of view which recently have been referred to as the "Los Angeles Plan" and the "Cleveland Plan." For example, the latter requires that the child possess an IQ of 115 or better in order to qualify for language instruction; the Los Angeles program offers language instruction to all children alike, without regard to IQ. The Cleveland program is essentially a gifted child's enrichment study, with a strong emphasis on the direct method of teaching. The Los Angeles program, on the other hand, is motivated by the sociological needs of the community, and Spanish instruction is but a means to an immediate end, namely, to bring about closer understanding between the Spanish speaking and non-Spanish speaking citizens of Los Angeles. Moreover, the Los Angeles program believes in the vehicular nature of language, that is to say, that the content of the language should express the ideas and feelings of general education, rather than the patterns and forms out of context which often become an end in themselves. For this reason, Spanish is integrated as much as possible with social studies, language arts, music, dance, arithmetic, and art. The teacher is often a non-Spanish major who has enrolled and continues to work in a Spanish workshop, and teaches Spanish fifteen to thirty minutes a day, incorporating

¹ An address delivered before the Spanish Section of the First Conference of the Foreign Language Teachers Associations of California, Fresno, California, April 19, 1958.

² Cf. "A Brief Overview of the Elementary School Spanish Program in Los Angeles," by Ruth R. Ginsburg, National Conference, Washington, D. C., January 1953. Also, "Developing and Introducing a program of Conversational Spanish in the Elementary Schools of Los Angeles, California," by Grace M. Dreier, National Conference, Washington, D. C., 1953.

the lesson wherever it will complement the other classroom studies.

Some fears have been expressed that this teacher cannot teach conversational Spanish because she is herself a learner. We have seen in Western New York, as in Los Angeles, that this is not the general case. Good pronunciation, articulation ability, adequate vocabulary, may be acquired by intensive exercises and drills, and by continued oral aural work with recordings and similar devices.

Perhaps, too, we should elucidate more specifically how FLES programs of this kind are achieving, at this level, what institutions of higher learning are discussing and seldom grasp. We have seen, for example, the Chicago and Harvard general education programs, and the many efforts to strengthen the role of the Humanities in the college curriculum, and broaden the preparation of our liberal arts students. Likewise, when it came time to define and select the curriculum, we have seen, in many instances, the miserable defeat of foreign languages. In other words, in many colleges and universities foreign languages had nothing to offer to the new general education curriculum either from the point of view of the faculty committees delegated to pass on such matters, or in the interpretation and/or definition of general education on the part of administrators. It is a traditional fact that in many colleges and universities there is a ridiculous lack of coordination and cooperation between departments, and as this affects us, between one language group and another. Thus, I am delighted to find in the modest echelons of education a different spirit and a different aim.

In effect, many of our FLES programs are inspired by a humanity and a zeal which accredits highly the ideals of our profession. Our FLES programs will influence and affect the higher echelons of education, both in educational philosophy and teaching techniques. Already we see and we hear, in the elementary school classroom, when the child is at an impressionable and formative age, the dramatization of the basic dignity and worth of the individual, the appreciation for the arts, world understanding. Already we observe that our FLES programs are fundamentally creative, as opposed to the traditional methods which

many of our teachers prefer to entertain. We observe that the FLES outlook is geared to a synthesis of a civilization of human beings, not to a scrutiny of linguistic rules, facts, and figures. We have often assumed, and I believe erroneously, that the student will somehow develop the abilities, attitudes, and understanding which this world so desperately needs, through the study of our discipline. Foreign language education in America has developed largely at the secondary school and college level from the analytical frame of reference. In it great strides have been made in this development, as a perusal of grammar books will confirm. But we have failed to put the pieces back together again, once the body was torn apart. And the criticism we have all heard about the person who studied foreign language in high school and/or college, but who cannot say a word nor remember a phrase in the language, only supports this fact. FLES, on the other hand, is reversing the trend. When the full impact of the synthesis of FLES meets the analytical approach of our secondary schools and colleges, we will see the effect to which I referred, indeed, "something will have to give."

But digressing again to the Cleveland Plan, let us not forget that it was a forerunner of language programs in the United States, and that it was one of the first officially to subscribe to the benefits of language study at this level. The Cleveland program reminds us that the gifted child has surely been neglected, for we have not always offered that child the challenge and stimulus which he should receive. But the example is not overlooked. Let us keep in mind that we should encourage and support our colleagues in the area of exceptional children to introduce a language program for the gifted, for we have failed in many instances to speak out in favor of such a program at a time when our voice would have been heard. Moreover, the Spanish Club idea for the small fry with exceptional ability may be the first step of getting a good FLES program accepted by the administration.

With reference to other parts of the State, San Diego deserves many compliments for its enthusiastic language program at the 4th, 5th, and 6th grade level, its Spanish TV program,

and the attractive and useful guides for Spanish instruction. Already, the San Diego Public Schools have won a distinguished place in the nation and in the State for their original and creative Spanish program in the grades.

In the Bay Area, our FLES efforts are more modest and lack the official support which the Los Angeles and San Diego schools enjoy. San Francisco has recently renewed its FLES adventures and some twelve schools are presently conducting an experimental program. In Palo Alto, the local FLES program enjoys the support of the Superintendent, and there are presently several Spanish classes in the elementary schools. The Palo Alto teachers have recently put together a practical and interesting guide for Spanish in the grades, and if it is more modest than others it seems no less beneficial. The FLES Summer Workshop at Stanford University contributes considerable enthusiasm to the Palo Alto program. In Orinda and Berkeley, both Spanish and French are offered the small fry and, we understand, the youngsters eagerly await their language lesson. At Berkeley one of our student teachers from Mills College has introduced the language table idea. The children bring their tray to eat lunch, while the teacher greets them at the door in Spanish and plays Mexican and Spanish songs which the children learn. After the children have finished their lunch, the teacher integrates vocabulary and speech patterns, recorded on tape, with a set of colorful pictures. The children are encouraged to dramatize the animals before the class, which of course is lots of fun, and repeat in Spanish the idioms and phrases which accompany the gestures, such as "*Yo soy un burro y tengo nueve años,*" etc.

Another FLES adventure which we are eagerly watching is the one in Albany. There, six teachers are teaching Spanish and French in two schools. I am happy to say that I am associated with this program. It is interesting, though, that the PTA mothers of the schools initiated the program, not the Administration. Here is another example of how the PTA is supporting our FLES efforts. (Spanish teachers who contemplate starting a FLES program, please take note!) The workshop and class of Professor Karl Schevill of the University of California has provided valuable assistance and

inspiration to the language enterprises of the Bay Area, since it also prepares teachers of FLES and of secondary schools, and strives to improve teacher techniques and aids.

Down the Peninsula, we hear that Monterey public schools are presenting Spanish in the grades with enthusiasm and zeal. Professor Joseph Raymond, of San José State College, has begun a lively FLES program in Sunnyvale. Professor Raymond conducted a colorful television program entitled "Spanish Without Tears," over educational channel KQED-TV, San Francisco, which, although geared to adults, afforded our youngsters from the Whisman School District, Mt. View, and Claremont Jr. High School, Oakland, various opportunities to put on original dramatic skits and sing Mexican songs. During the summer, the Mt. View schools taught over seventy children conversational Spanish. One of the helpful experiences we acquired in this work was the assistance of a teacher's aid. The teacher's aid, in this case, was a PTA mother, and it should be said that her resourcefulness contributed largely to the success of the program. Perhaps other FLES teachers might look into this idea for additional help.

Concerning techniques and methods, we are using many varieties within the conversational approach. Specifically, we use colorful pictures, dolls, puppets, calendars, and card board clocks for visual aids. We dramatize the language as much as possible, sing Spanish songs (which the child learns by repetition before he sees the printed word), dance folk dances, play guessing games in Spanish, and narrate colorful slides in Spanish. Some teachers use attractive textbooks which label their pictures in Spanish, such as people, animals, toys, flowers, fruits, etc., while others do not give the child a textbook of any kind, but teach from an outline or guide. Spanish is integrated wherever possible with other classroom studies, while the speaking and understanding objectives predominate. Vocabulary is limited to the age level of the child and much stress is placed upon repetition, mimicry, and pronunciation.

But the villain of articulation rears his head. One principal confided in me "Sure I would like to start a Spanish program in our school. But if I do, I cannot guarantee continuity. And if

there is no continuity, I would rather not introduce languages at all." I wholeheartedly concur with this feeling. One of the responsibilities we owe the public is to see to it that language begun in the grades may be continued. The junior high school level is particularly a problem in this regard. If languages are offered at all they are studied in the ninth grade, seldom before. For a child who has studied Spanish in the 4th, 5th, and 6th grades, this means that he will forget much of what he has learned and that he will be denied continuity for at least two years. Let us keep in mind that there is great need for continuity of Spanish instruction at the 7th and 8th grade levels, and for guides, realia, recordings, and textbooks for children of this age.

But supposing our children are fortunate to have several years of Spanish in the grades, continuation in the junior high school, and they move on to high school. What then? Are we prepared in most high schools to receive this kind of student? Already, some children who have had Spanish in the grades are continuing Spanish in high school where the language lesson duplicates much already covered and does not provide continued challenge in the speaking and understanding functions of the language. Do you suppose that a student who comes to high school with this language background would be prepared to do more advanced work? Do you suppose this will call for modified curriculum objectives, textbooks, and methods?

Now suppose this same student enters a college or a university in California and he wishes to continue his Spanish. Where is he placed? Quite often at the intermediate level, and the placement examination, which some colleges give, will seldom measure his speaking and understanding ability, because the examination itself is geared to the evaluation of reading, grammar, translation ability, and some tid-bits of hispanic civilization. Nevertheless, when the college and university professors of foreign language convene to discuss language requirements and standards, their colleagues in the secondary and elementary schools are seldom consulted, and their opinions seldom solicited. Yet, our colleges and universities depend in large measure upon the secondary schools for their students of foreign lan-

guage at the intermediate and upper division level, and this is essentially true of the intermediate level in our junior colleges. On the other hand, our secondary and elementary teachers depend upon our colleges and universities for the completion of their professional preparation, and our elementary teachers are depending more and more upon our college and university colleagues to provide leadership and impetus in the FLES area.

It seems to me that the time has come to sit down together—elementary, secondary, college and university teachers of foreign languages—to discuss the problems of articulation from elementary school through the university. The time to do this is now! I do not believe that we can postpone or dismiss this problem any longer! For this reason, I make the following suggestions which I earnestly hope will provoke discussion and unity of action: *First*, that we persuade our leaders to appoint a committee to work on the problems of articulation on a state-wide basis, from elementary school through the university, and to provide a written report which shall serve as a guide for the representatives of our associations in their conferences with the State Education Department. That part of the function of this committee will be to define the terms of the objectives, methods, theories, audio-visual aids, realia, textbooks, etc., which are currently being employed. *Second*, that the handbook of the "Minimum Essentials for a Foreign Language Program for the High School"³ be revised, and that its supplement include the minimum essentials of a foreign language program in the grades. *Third*, that a state-wide FLES new bulletin or journal be published monthly, that adequate funds be made available for this purpose, or that a grant be requested to subsidize it. Moreover, I propose that we expand present newsletters to encourage FLES and help its implementation. *Fourth*, that wherever possible, we expand teacher preparatory courses and offerings, particularly for teachers of FLES; that the universities draw upon their great resources to enhance the Spanish workshop idea with outstanding lectures, forums, panel dis-

³ Bulletin of the California State Department of Education, Vol. XVIII, No. 3, May 1949.

cussions which will address the FLES teacher in the down-to-earth terms of their specialty. That the colleges and universities develop intensive courses in the three areas of need: language (speaking and understanding functions), civilization and culture, methods and materials. There is ample room for discussion on what a FLES teacher should study in the way of civilization and culture, two terms which are very ambiguous and which we often take for granted. *Fifth*, that we promote television instruction in Spanish over both educational and commercial channels, and that we greatly expand our Spanish radio broadcasts, and strive to have our Spanish TV lessons and radio lessons brought into the classroom. Experience has proven that wherever an FL-TV program and radio program has been successful, our FLES activities have greatly expanded, and I might add, foreign language study in adult education. *Sixth*, that Spanish clubs for children be organized wherever possible and that every effort be made to incorporate this activity into the life of the school and community. It seems to me that this is sometimes the first step to get Spanish on the curriculum. *Seventh*, that the foreign language teachers consider the possibility of promoting FLES and developing a language in an old, but forgotten front, namely, the Boy and Girl Scouts of America. A perusal of the Scout Manuals will inform you that there are at least three merit badges which are awarded for language learning, interestingly enough, any language, as part of international understanding and world citizenship. Perhaps our teachers could lend some time to teach conversational Spanish to interested scout troops. Here is an excellent opportunity to teach to a captive and receptive group! By the way, there are over a million boy and girl scouts in America. *Eighth*, language teachers talk to language teachers and publish articles that only other language teachers ever read.

Perhaps we should endeavor more to reach the administrators, rather than only think of improving the skills of our teachers. For this purpose, I propose that FLANC and MLASC conduct in the North and South a one day, two day, or three day institute for administrators who contemplate introducing a foreign language program in their schools. *Ninth*, although we teach Spanish, I propose that we encourage experimental FLES classes in Russian, Chinese, and Japanese and that we expand our oriental courses and studies in the schools. If we may correctly interpret a statement by the President of the United States, I have not doubt that a grant for this purpose could easily be made available. I suggest that our Spanish FLES programs give considerably more attention to its role of helping the Mexican American child and the Puerto Rican children who are entering our country in greater numbers.

In conclusion, I repeat that there is new vitality and enthusiasm in the foreign language field because our FLES programs are bringing new life blood and new challenge. But we are impeded by the lack of articulation of our disciplines, the isolation of our thoughts, and the autonomy of our actions. Public opinion strongly supports us today, and we are delighted that our discipline is gaining new prestige. But we have yet to see if foreign language teachers take full advantage of the climate and improve the conditions which retard their progress. It would seem, moreover, that the success and fulfillment of our foreign language program in the State of California, or elsewhere, must come from the humanity of our ideas, from the enthusiasm of our efforts, and from the harmony and strength of our professional unity.

MANUEL H. GUERRA

*Oakland Public Schools &
University of California
Demonstration Secondary School*

* * *

It is the spirit that quickeneth; the flesh profiteth nothing: the words that I speak unto you, they are spirit, and they are life.

St. John: VI, 63

* * *

*The Modern Language Audio-Visual Project**

IT IS extremely gratifying to me to be a member of this panel. I interpret the invitation to mean that the handful of us who are developing audio-visual materials and techniques are beginning to be taken seriously.

Before I proceed to the substance of my report I should like to speak briefly in behalf of those who are patiently working to improve the teaching of languages by new procedures. Our profession's problem today stems from the fact that the teaching of foreign languages as languages has become important. At the same time the training of teachers of language is neither about language, about teaching nor in any way scientific. On the contrary, it is literary, heavily unbalanced in favor of literary history and criticism and in favor of the tools of literary and historical research, even at the undergraduate level. As a profession we language teachers have been indoctrinated with the ideal that our sole mission in life is to kindle the small bright blue flame in the worthy few. Anything which relates to the masses, to mass psychology, to mass media, to the common need, fails to touch our sense of responsibility or to arouse our interest, let alone our enthusiasm.

The result is not just pathetic, it is tragic. We now have an extraordinary opportunity but we are missing the boat daily not just with the students we don't have but with those we do have. Now, twelve years after VE Day at least we have a College Entrance Examination Board aural comprehension test. What has been done about a speaking test, and what colleges would require it? These are things we must remember when we blame others for decreasing language enrolments, when we berate the high school counsel and/or make snide remarks about colleges of education that don't have a language requirement.

And the general attitude is still that since institutions of higher education must teach beginning language, it must be taught in accordance with the generally accepted principles of higher education, as if language were higher education. Foreign languages are mostly taught

as an academic exercise, directed from a chair located behind a table which is the teacher's fortress. Anything mechanical must be resisted with all the horror or contempt that can be put into the word "automation." Structural linguistics and the new jargon about phonemes, morphemes, pitches and junctures, this, too, must be resisted for it sounds scientific and is a threat to the free, intuitive spirit. Motivation? What has that got to do with disciplining the mind? Anthropology? That's for the monkeys. I am reminded of the man who said: "My mind is made up. Don't confuse me with the facts!"

And yet we of all people, with all that languages and literature and history and philosophy have done for us, have the least excuse for having to be "dragged screaming and kicking into the twentieth century," or sitting placidly on a china egg and acting as if it would hatch any minute.

The Modern Language Audio-Visual Project is an attempt to do something about the situation. It started with a meeting of interested department chairmen and others to see some audio-visual materials and techniques demonstrated in a classroom at Wayne State University. The idea was what to do about them, if anything. The group organized the Project with the first purpose of producing the materials of an integrated audio-visual course in beginning French for high school and college. Several of the institutions represented wished to participate in a completely integrated pilot program then in preparation which was to be ready for the classroom in the fall of 1956. These tentative materials have now been used by some twenty teachers the past year in four universities and four high schools with approximately a thousand students.

In December of 1956 a consultation was held at Wayne State University for mutual orientation and a critical review of the materials. The

* Paper read at the General Session of the meeting of the Modern Language Association, at Madison, Wisconsin, September 9, 1957.

Board of the Project determined to seek funds to carry the French program to completion, that is, to convert the course to professionally-produced motion pictures on the basis of accumulated experience. It also determined to create pilot German, Spanish, Russian and English programs similar to the present program for French. In Detroit alone this past year 142 night school sections of English as a foreign language were conducted by the Board of Education.

What are these materials and techniques? What are the theories on which they are based? What have been the results to date? In what way will the definitive course with motion pictures be superior?

The materials of the Pilot Program are designed for a one-semester, four-credit-hour college course, or a one-year high school course. They consist of a textbook, 1,200 color slides, forty fifteen-minute tapes and a voluminous teacher's guide. The textbook is divided into three parts. In Part I, four lessons deal with physical and economic geography, while fourteen deal with the various provinces, their physical, economic and cultural characteristics, and three deal with the various aspects of Paris and its people. Part II contains ten lessons which treat such institutions as the family education, agriculture, industry, sports, etc. Part III recounts the nation's history from its origins to the present. Its nine lessons sketch the political and cultural features of each period. Every lesson is built around a central idea or theme, so that if this theme is recalled the documentary information in illustration comes to mind with relative ease. Linguistic structures are introduced functionally and appropriately. The forty lessons are preceded by a section dealing with the classroom and such bread and butter items as numbers, time, days of the week, seasons and so forth, all of which can be handled audio-visually by the teacher without props and are useful in getting the course under sail. It should be added that new non-cognate words are underlined in the text and defined in French in a column parallel to the text. Line drawings provide occasional assistance.

What makes the course different is that every idea and as many words as possible are presented by means of the documentary color

pictures, averaging thirty per lesson. These are really scenarios which unfold a story narrated by the instructor. With the help of the pictures and other direct-method devices the instructor makes sure every new word is understood as he goes along. He calls upon the class to repeat in chorus the pattern sentences. He wastes no time talking about the picture, other than what it illustrates in the text; he gets through his thirty slides in ten minutes. The student, meanwhile, is completely absorbed by what he sees and hears and does. He participates in an engrossing informational, often esthetic, cultural experience.

This is the presentation. The instructor turns on the lights, diagrams the new structural pattern, drills it rapidly with a substitution exercise to which the class responds chorally. He then turns off the lights and again goes through the pictures, this time telling the story without explanation and asking questions to which the picture and the pattern sentence are the answer. His question is answered by a confused mumbling. Not satisfied, he repeats the pattern sentence, calls for a strong choral repetition and gets it. The lesson closes with a choral exercise on contrasting phonemes and a rundown of the new verbs until the bell rings. The class stops with the bell. Students file out with a recognition knowledge of new vocabulary and structure and a vivid recollection of what it's about. Not for all, but for quite a few, it has been the high point of the day. Their next step is to go voluntarily to the laboratory where, at their own choice of time, the exercises of the book are available on tape. These are organized in such a way that, using the informational materials and the vocabulary of the lesson, they drill one structure at a time.

We have followed a class from the presentation of materials to its close. How did the class start? The instructor may have made an announcement or given instructions about the assignment in English. As the weeks go by he uses the foreign language more and more for these preliminaries, but from here on he speaks exclusively in the target language. He goes through selected slides from the previous lesson asking questions to which the class must give, individually and/or in chorus, the pattern answer. He goes through another set of selected

slides giving orally a sentence in which the class must make a structural substitution such as pronoun or verb tense. Perhaps he takes five minutes for a rapid and uninhibited written composition on some phase of the subject. The entire class period is geared, not to finding out whether the student has prepared his lesson, but to repeated experience and response performance.

The time does come when the student must perform with the chips down. His final examination is a four-part procedure, testing separately his mastery of the four skills: oral and written comprehension, oral and written composition, all weighted equally. Comprehension is tested, and mechanically graded, by means of multiple-choice answer tests. Composition is graded by committees which read the papers and listen to the tapes. Written compositions are graded for content, structural range and correctness. Oral compositions are graded for pronunciation, fluency, content, structural range and correctness.

In preparation for this ordeal, during the course of the semester, the student has had several comprehension exercises, he has written a number of free compositions and has recorded a weekly free oral composition in the laboratory on a subject which he draws by lot and has no time nor means, at this point, to prepare. Thus, by the time of the final examination, there are only a few inevitable cases of nervousness. Every student who has done his work knows that those words are there to talk with; he doesn't know quite how nor why. Achievement in the receptive skills is very high. Achievement in the active skills is normal. The criterion for the latter is communication. Students talk, using vocabulary and structures in meaningful sentences about a worthwhile topic. They think in the foreign language, discoursing with some naturalness about something they have seen, something for which they have a more or less automatic command of verbal symbol.

What is the theory behind this kind of teaching? First, the student is motivated by an interesting and enjoyable experience. Second, the learning is situational. Meaning is illustrated both in a general and a concrete way. Ideas, actions and objects mean what they have to mean within the boundaries of the situation.

Symbols are associated with referents and with each other, as are the referents. Confront the student with the situation, out of the subconscious where they have been stored come the related items, like the links of a chain. Third, language mastery is a skill which is trained rather than explained. We need only to reflect on how a child learns his mother tongue in the school of the mother and recall the story about French being such an easy language because in France even the children can speak it. Fourth, linguistically concentrated exercises in the laboratory and in the classroom call upon the student to repeat what he knows, not to solve riddles, but to overlearn his materials in a way which is neither embarrassing nor an insult to his intelligence.

What are the ground rules for the instructor? There are several and they are all very important. First, he must use no English during the business part of the class. Any direct methodist knows it is sinful to use even a single word of the native language. It breaks the spell, fouls up the atmosphere. Hearing the target language, even for structural presentation, trains the student to get at meaning by using his wits. Second, the instructor must believe that a student error is not a failure but a normal step toward correctness. The instructor corrects and pushes on calmly. Third, instead of scowling over what is wrong, the instructor beams over what is right. Fourth, the instructor doesn't waste time pumping answers out of students. If they don't know he tells them, knowing that water wears away the stone and that time and tide are on his side. Fifth, failure is as much an instructional failure as a student failure, and this is a difficult pill for us to swallow. All students don't learn the same way, nor at the same rate. The instructor must diagnose the difficulty in time and provide adequate help. Rare is the student who will not respond to sympathetic help and interest. Sixth, the instructor must inform his students how the techniques he is using work. He must get them over the hump of comprehension, past the sound barrier, convince them they will succeed if they will keep on doing their part. Finally, the instructor must prepare carefully, know his text perfectly, remember every new word, make sure of his equipment. The class

period must be a professional job from beginning to end.

Have the results of this program been evaluated? By expert opinion, yes, frequently and favorably. By a carefully controlled experiment? No, but we are working on it. Students in this program talk and they write rapidly with a considerable range of structure. They don't spell much worse in French than they do in English. At Wayne State the average student receives a grade of B, while the number of A's has increased and the failures have been reduced. We feel that the department standard has not only been maintained but raised and that our new grade distribution is a measure of greater achievement. Finally, we have polled students frequently and in detail and are assured of their almost unanimous approval.

In the fall of 1956 we tried a brash experiment, conducting an expanded section of 75 students. It came out with 60% A's and B's in comparison with 51.5% for the other sections, averaging 20 students. In the following semester we conducted a 45-student second-semester

section with the same techniques and with even better results. The materials were seven films, a slide-illustrated presentation of *Le Petit Prince*, and two non-illustrated plays. The success of these expanded sections was presumably due to more professional use of the audio-visual techniques and a consequent greater motivation of attendance in the laboratory. Statistically we have at present the indication of a trend.

I posed the question why we consider the motion picture superior to the slide. Actually the motion picture must be followed by the slide, for explanatory, recitation, and drill purposes, so that motion picture and slide comprise approximately the same technique as the slide alone. There is general belief among the informed, however, that the film is superior for presentation of subject matter since it is more realistic and more professional. The student therefore more easily identifies himself with the situation.

GEORGE BORGLUM

Wayne State University

* * *

Language is a veritable deposit of dead metaphors. As coal bears the imprint of the leaves that went, in ages past, to help convert vegetable energy into mineral energy; as the various strata of the earth yield up, to human delving, evidence of civilizations that long since crumbled to dust; as a palimpsest surrenders to the eye of the investigator inscriptions that lie concealed beneath other inscriptions, so does word or a usage often reveal a living significance that died out in order that another, a related significance, might live.

—ISAAC GOLDBERG

* * *

Spanish-Portuguese Transfer

THIS article attempts to demonstrate that the speaker of Spanish can change many Spanish words into their Portuguese equivalents, thereby taking an important first step toward speaking this sister language. It also attempts to demonstrate that learning to speak Portuguese is not a difficult or tedious task, given a basis of Spanish as a starting point. The grammar of Portuguese, so like Spanish as to offer few difficulties, and the pronunciation of Portuguese, similar to Spanish pronunciation in many ways, are not discussed here. The entire emphasis is placed on vocabulary, without which neither grammar nor pronunciation is necessary or possible. These latter elements may be studied in any of the modern textbooks on the subject.¹

As far as the reader or beginning speaker is concerned, one of the most striking and obvious differences between the two languages is spelling, such as the use of initial *ch* in Portuguese instead of the Spanish *ll*, or the use of Portuguese *e* instead of the Spanish diphthong *ie*. Actually, orthographic variations of this nature may be systematized and classified under approximately twenty-five headings. A reader of Spanish familiar with them can read Portuguese with considerable ease. A speaker of Spanish familiar with them can transfer much of his active Spanish vocabulary to Portuguese. In this relatively simple manner he can begin to speak Portuguese, provided, of course, he has first familiarized himself with the rudiments of Portuguese pronunciation.

As Brazil approaches her ultimate destiny of becoming the economic and cultural nucleus of South America, it is not inappropriate to emphasize once again the importance and urgency of the study of her language and culture in order to bring about a fuller cooperation between that country and ours. The Brazilian is a modest person as regards his language, and does not expect an American to study it. It is

true, however, that nothing delights him more than to discover that an American is interested enough to study it; and this, I believe, is truer of the Brazilian than of the Spanish-speaking peoples. Nothing else can establish a quicker, safer, friendlier rapport between Americans and Brazilians. In view of this avowed need for and the desirability of the study of Portuguese, Spanish teachers, especially, in view of their previous training and the ease with which they can acquire a working knowledge of it, should be encouraged to study it. Their enthusiasm and increased interest, which will very likely result from their study of this truly attractive tongue, will, in time, filter down to their students; and perhaps in this way, if in no other, the language will receive more of the respect, attention, and study it deserves and needs in our schools.

Therefore, in order to encourage those who already know Spanish to begin speaking Portuguese, the following system of vocabulary transfer is presented as a first step. The system is not one hundred percent efficient. Some words defy systematizing, and there are exceptions to most of the classifications listed. The exceptions, however, are infrequent, and in some cases, rare or even non-existent. Some of the commoner ones are noted. The number of examples in each classification is limited to ten, although in most instances, additional ones can easily be found. Other respellings which appear to form groupings have been omitted because of infrequency of occurrence. The classifications are listed alphabetically solely for the sake of convenient reference. This listing does not indicate the frequency of any particular spelling change.

¹ Rossi, P. Carlo, *Portuguese, the Language of Brazil*, Henry Holt, New York, 1945. Sá Pereira, Maria de Lourdes de, *Brazilian Portuguese*, D. C. Heath, New York, 1948. Williams, E. B., *First Brazilian Grammar*, Appleton-Century-Crofts, New York, 1947.

I. Change final *ble* to *+vel*. Note the accent in Portuguese.

imposible.....	impossível	comestible.....	comestível
terrible.....	terrível	desfavorable.....	desfavorável
formidable.....	formidável	impenetrable.....	impenetrável
notable.....	notável	increíble.....	incrível
probable.....	provável	saludable.....	saludável

Exceptions: noble.....	noble
sable.....	sable

II. Intervocalic *b*, *bl*, and *br* tend to become *v*.

escribir.....	escrever	estaba.....	estava
deber.....	dever	palabra.....	palavra
probar.....	provar	libro.....	livro
trabar.....	travar	libre.....	livre
gobierno.....	governo	pueblo.....	povo

Exceptions: trabajar.....	trabalhar
saber.....	saber
caber.....	caber
cubrir.....	cubrir

III. Change *cción* to *ção*.

construcción.....	construção	distracción.....	distração
lección.....	lição	contradicción.....	contradição
conducción.....	condução	colección.....	coleção
dirección.....	direção	subtracción.....	subtração
acción.....	ação	traducción.....	tradução

Exceptions: sección.....	secção
convicción.....	convicção
facción.....	facção
atracción.....	atração

IV. Change the final *ce* of verb endings to *z*, except those in *ece*, which remain the same.

dice.....	diz	satisface.....	satisfaz
hace.....	haz	conduce.....	conduz
hice.....	fiz	aduce.....	aduz
produce.....	produz	deshace.....	desfaz
reduce.....	reduz	traduce.....	traduz

Note: acontece.....	acontece
aparece.....	aparece
envejece.....	envelhece
oscurece.....	escurece

Also: conoce.....	conhece
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V. Change intervocalic *ct* to *t*.

acto.....	ato	carácter.....	caráter
practicar.....	praticar	recto.....	reto
espectáculo.....	espetáculo	víctima.....	vítima
estructura.....	estrutura	dictado.....	ditado
efectivo.....	efetivo	arquitectura.....	arquitetura

Exceptions: intelectual.....	intelectual
aspecto.....	aspecto
intacto.....	intacto
perspectiva.....	perspectiva

Note that occasionally Spanish *et* is *it* or *ut* (rare) in Portuguese.

respeto.....	respeito
efecto.....	efeito
lectura.....	leitura
docto.....	douto
doctor.....	doutor

VI. Change *cua* to *qua*.

cual.....	qual	cuanto.....	quanto
cuando.....	quando	cuadrado.....	quadrado
cuadro.....	quadro	escuálido.....	esquálido
cuarto.....	quarto	escaudra.....	esquadra
cuartel.....	quartel	cualidad.....	qualidade

Exception: cuaderno..... caderno

VII. Change intervocalic *ch* to *it*.

hecho.....	feito	pecho.....	peito
derecho.....	direito	leche.....	leite
ocho.....	oito	mucho.....	muito
lecho.....	leito	aprovecho.....	aproveito
despecho.....	despeito	estrecho.....	estreiro

Exceptions: techo..... tecto
lucha..... luta

VIII. Change final *d* to *de*.

verdad.....	verdade	ansiedad.....	ansiedade
ciudad.....	cidade	capacidad.....	capacidade
actitud.....	atitude	claridad.....	claridade
cualidad.....	qualidade	diversidad.....	diversidade
amabilidad.....	amabilidade	espontaneidad.....	espontaneidade

Note that some words ending in *tuđ* have *đo*.

multitud.....	multidão	But: virtud.....	virtude
esclavitud.....	escravidão	amplitud.....	amplitude
plenitud.....	plenidão	pulcritud.....	pulcritude
gratitud.....	gratidão	altitud.....	altitude

IX. Change final *ero*, *era* to *eiro*, *eira*.

primero.....	primeiro	forastero.....	forasteiro
minero.....	mineiro	brasiero.....	brasileiro
ligero.....	ligeiro	bandera.....	bandeira
zapatero.....	zapateiro	manera.....	maneira
vaquero.....	vaqueiro	hilera.....	hileira

Note that *iero* also becomes *eiro*.

financiero.....	financeiro
ingeniero.....	engenheiro

X. Change initial *h* to *f*. There are frequent exceptions.

hermoso.....	formoso	herir.....	ferir
hacer.....	fazer	hierro.....	ferro
hijo.....	filho	hoja.....	folha
hado.....	fado	humo.....	fumo
hablar.....	falar	hambre.....	fome

Exceptions: hora.....	hora
hábito.....	hábito
hélice.....	hélice
historia.....	história
humor.....	humor

XI. Change *ie* to *e*.

tierra.....	terra	izquierda.....	esquerda
cierta.....	certa	invierno.....	inverno
hierba.....	erva	pie.....	pé
miembro.....	membro	movimiento.....	movimento
fiebre.....	febre	quiere.....	quer

XII. Change final *ión*, *ón* to *ão*. (See III for *cción*.)

región.....	região	limón.....	limão
prisión.....	prisão	razón.....	razão
terminación.....	terminação	jabón.....	jabão
intervención.....	intervenção	son.....	são
intrusión.....	intrusão	patrón.....	patrão

Note that occasionally an *i* occurs in Portuguese before the consonant immediately preceding the *ão*.

pasión.....	paixão
constitución.....	constituição
sujeción.....	sujeição
elección.....	eleição

Note also that *ano* in some Spanish words, *an* in all monosyllabic words, and *án* have *ão* in Portuguese.

verano.....	verão	tan.....	tão
hermano.....	irmão	pan.....	pão
órgano.....	órgão	están.....	estão
ciudadano.....	cidadão	hablarán.....	falarão
mano.....	mão	sultán.....	sultão

XIII. Change intervocalic *j* to *lh*.

viejo.....	velho	consejo.....	conselho
mujer.....	mulher	trabajar.....	trabalhar
consejero.....	conselheiro	hoja.....	folha
mejor.....	melhor	ojo.....	olha
semejante.....	semelhante	oreja.....	orelha

Sometimes intervocalic *j* is *x*. (Note occasional development of diphthong.)

dejar.....	deixar	ejército.....	exército
eje.....	eixo	ejercer.....	exercer
quejar.....	queixar	lujo.....	luxo
bajo.....	baixo	enjugar.....	enxugar
vejatorio.....	vexatório	quijotesco.....	quixotesco

Change infinitives in *ger* to *lher*.

coger.....	colher
escoger.....	escolher
recoger.....	recolher
acoger.....	acolher

Change final *je* to *gem*.

paisaje.....	paisagem	homenaje.....	homenagem
viaje.....	viagem	linaje.....	linagem
cabotaje.....	cabotagem	mensaje.....	mensagem

carruaje.....	carruagem	salvaje.....	selvagem
coraje.....	coragem	paraje.....	paragem

Note also: pasajero..... passageiro
viajero..... viageiro

XIV. Change *l* to *r* after consonants, especially medial *b*, *f*, *g*, *c*, and *p*.

flota.....	frota	regla.....	regra
soplar.....	soprar	plata.....	prata
obligar.....	obrigar	esclavo.....	escravo
noble.....	nobre	doblar.....	dobrar
blanco.....	branco	iglesia.....	igreja

There are frequent exceptions, especially when initial.

flor.....	flor
blindar.....	blindar
plagiar.....	plagiar
clima.....	clima
gloria.....	glória

XV. Intervocalic *l* tends to drop.

salir.....	sair	saludable.....	saudável
color.....	côr	volar.....	voar
dolor.....	dôr	vuelo.....	vôo
malo.....	mau	cielo.....	céu
solo.....	só	mala.....	má

Exceptions: elevar..... elevar
isolar..... isolar

Note that *l* drops when words ending in *l* are pluralized.

morales.....	moraes
serviles.....	servís
cruels.....	crueis

XVI. Change initial *ll* to *ch*.

llorar.....	chorar	llamar.....	chamar
lleno.....	cheio	lluvia.....	chuva
llegar.....	chegar	llama.....	chama
llover.....	chover	llegada.....	chegada
llave.....	chave	lloroso.....	choroso

Exception: llevar..... levar

Change intervocalic *ll* to *lh*.

milla.....	milha	batalla.....	batalha
cordillera.....	cordilheira	folleto.....	folheto
caballero.....	cavalheiro	millón.....	milhão
barullo.....	barulho	brillar.....	brilhar
ramillete.....	ramalhete	maravilla.....	maravilha

Note also that intervocalic *ll* frequently changes to *l*.

cabello.....	cabelo	sello.....	selo
belleza.....	beleza	estrella.....	estrela
bello.....	belo	gallo.....	galo
caballo.....	cavalo	silla.....	sela
collar.....	colar	villa.....	vila

XVII. Change final *n* to *m*.

fin	fim	común	comum
con	com	también	também
en	em	imagen	imagem
sin	sem	cantan	cantam
un	um	aprenden	aprendem

XVIII. Intervocalic *n* tends to drop.

generación	geração	buena	boa
general	geral	tener	ter
amenazar	ameaçar	ganado	gado
corona	corôa	luna	lua
laguna	lagoa	perdonar	perdoar

Note: manzana maçã
 cristiana cristã
 mañana manhã

XIX. Change initial *inm* to *im*.

inmediata	imediate	inmemorable	imemorrável
inmaturo	imaturu	inmodesto	imodesto
inmaculado	imaculado	inmoral	imoral
inmerecido	imerecido	immune	imune
inmobilidad	imobilidad	inmenso	imenso

Note that intervocalic *mn* also changes to *n*.

solemne	solene
indemnización	indemnização

XX. Change *ñ* to *nh*.

compañía	companhia	empeñar	empenhar
puñal	punhal	cuñado	cunhado
España	Espanha	español	espanhol
baño	banho	montaña	montanha
Castaño	castanho	campaña	campanha

Note that *ñ* occasionally changes to *n*.

pequeño	pequeno	dueño	dono
engañar	enganar	enseñar	ensinar
año	ano		
cabaña	cabana		
daño	dano		

Note also the following:

camino	caminho
dinero	dinheiro
ingeniero	engenheiro
testimonio	testemunho

XXI. Change *o* to *ou*, especially under stress. There are frequent exceptions.

loco	louco	otorgar	outorgar
poco	pouco	robar	roubar
loro	louro	ropa	roupa
loar	louvar	amó	amou
oro	ouro	tesoro	tesouro

Exceptions: ojo	olho
voto	voto
socio	sócio
como	como
propio	proprio

XXII. When pronounced in Portuguese as a sibilant, change *s* to *ss*.

ese	esse	clase	classe
asociar	associar	posible	possível
progreso	progresso	masa	massa
pasar	passar	vastísimo	vastíssimo
asistir	assistir	intereses	interesses

XXIII. Change *ue* to *o*.

bueno	bom	escuela	escola
fuerza	força	estruendo	estrondo
fueron	foram	puerco	porco
pueblo	povo	huésped	hóspede
cuento	conto	nuez	noz

XIV. Change intervocalic *y* (also initial) to *i* and sometimes *j*. Final *y* changes to *i*.

apoyar	apoiar	ya	ja
playa	praia	haya	haja
rayo	raio	ayudar	ajudar
saya	saia	yugo	jugo
cuyo	cujo	ley, rey	lei, rei

Note: hoy hoje

Note that verb forms ending in *y* have *u* in Portuguese.

doy	dou
estoy	estou
soy	sou
voy	vou

XXV. Change intervocalic *z* to *ç*.

raza	raça	pedazo	pedaço
azúcar	açúcar	pescuezo	pescoço
cabeza	cabeça	plaza	praça
mestizo	mestiço	lazo	laço
mozo	moço	pieza	peça

Also *z* after *n* and *r* frequently changes to *ç*.

esperanza	esperança	fuerza	força
lanzar	lançar	esfuerzo	esforço
comenzar	començar	esforzar	esforçar
mudanza	mudança	danza	dança
avanzar	avançar	chanza	chança

XXVI. The following summary of the articles and their contractions with certain prepositions will help the Spanish speaker to get started speaking Portuguese.

el	o	un	um
la	a	una	uma
los	os	unos	uns
las	as	unas	umas

del.....	do	de un.....	dum
de la.....	da	de una.....	duma
de los.....	dos	de unos.....	duns
de las.....	das	de unas.....	dumas
por el.....	pelo	en un.....	num
por la.....	pela	en una.....	numa
por los.....	pelos	en unos.....	nuns
por las.....	pelas	en unas.....	numas
en el.....	no	al.....	ao
en la.....	na	a la.....	à
en los.....	nos	a los.....	aos
en las.....	nas	a las.....	às

R. E. CHANDLER

Southwestern Louisiana Institute

* * *

Other disciplines as well as linguistics proper take an interest in language—psychology, anthropology, sociology among them—and we begin to hear of biolinguistic, psycholinguistic and ethnolinguistic studies. Philosophy has always been preoccupied with language; and modern science seeks to satisfy itself that it does escape from operating solely with verbal systems of logical constructs based on sets of postulates. More extensive still in popular appeal—indeed this attracts also the lunatic fringe—is a somewhat naive account of language that seeks to find in it at once both the source of all human error and also the promise of universal salvation.

—JOSHUA WHATMOUGH

* * *

Language is something more than being able to speak aloud. Language is a link between a people and their past; it is their universal means of expression in the present, much of their capacity to design for the future. Language reflects a people's character, the particular way in which they look at life and the manner in which they live it. Language reveals their individuality and identity. Whether one's own or another's, language is valuable. Unlike the gold in Fort Knox, it must be not only treasured but kept shining and in circulation.

—CAROL DENISON

* * *

Aural Tests in Spanish Grammar

AT CERTAIN levels of listening comprehension achievement we expect our students of Spanish to know what they are hearing as well as to give back orally a grammatically correct answer, or at least to be able, while being tested, to recognize readily the grammatically correct response to items they hear. It is an accepted fact that in ordinary, everyday conversation in any language our responses to questions, for example, are rarely in complete sentences. In English, how many times would we answer a friend's question "Where did you have lunch yesterday?" with "Yesterday I had lunch at Sanborn's"? Far simpler, and at a very high rate of frequency, we would in all likelihood merely answer, "At Sanborn's." And such would be the case in Spanish, too; you or anyone else would simply answer, "*En Sanborns.*" This brief answer is not true, however, when a friend is just leisurely "making conversation," so to speak. He would open a topic with a statement and then perhaps follow it by a question. For instance, "I had lunch at Sanborn's yesterday. Where did you have lunch?" The answer many times would have a preliminary statement like: "Well, I didn't have lunch there, but I went home with a friend." Be all this as it may, we must recognize the importance of grammatically correct answers.

Spanish has been chosen as the target language because of its nearly perfect phonetic pronunciation, or if I dare say it, its near one hundred per cent lack of silent letters, all of which is a perfect clue or lead to its grammar and syntax. In translating to Spanish the above statements alone we find interrogative constructions, the preterite tense, a negative word order, an irregular verb, and uses of the prepositions *a* and *en*. Let us consider the first simple answer: "*En Sanborns.*" How many students whose native tongue is English would think to use *en* for "at"? At the beginning, few, but as they are given numerous patterns with this meaning of *en*, they soon learn aurally to use it correctly.

Since we are now in the Golden Age of care-

fully and systematically planned linguistic patterns for language study, other grammatical points besides those used above can be presented orally in numerous pattern drills for the student's aural comprehension and oral response. For example, what is the use of telling him that the plural in Spanish is formed by adding *-s* to a vowel and *-es* to a consonant? None whatsoever. He surely understands such a simple rule, but performing it spontaneously, without considerable previous practice, is unlikely. Furthermore he may become confused when he reaches the task of writing the language if he transfers the difficulties of English plurals to Spanish, but if he is thoroughly grounded in hearing and listening to and repeating good patterns, this confusion should diminish considerably. Another simple construction is the contractions *al* and *del*. It is useless to tell him that *al* equals *a* plus *el* and *del* equals *de* plus *el*, and that such contractions occur only in the masculine singular, never in the feminine or in the plurals. Usually this means nothing to him. The same holds true with the uses of the definite and indefinite articles in Spanish. It is only the differences from English that we are concerned with, and again let us state that these differences can be presented to the student through numerous aural pattern drills. Still further, and possibly the greatest hurdle to jump, is tense endings. Patterns that effectively drill this point should go far above and beyond mere paradigm practice. First of all, they should be made interesting, or at least as interesting as possible; this can be done in the subjects that the pattern builder puts to the verbs as well as the meanings of the verbs themselves, or, in other words, the things the builder would have the subjects do. Also it is better for the patterns to be in sequence to fit certain situations, or to tell a little story or event in a natural way, if possible. Interesting they may not be in beginners' courses, but just learning first to understand and then to say such things in a foreign tongue should be the most interesting contribution to a student's sense of ac-

complishment, and accomplishment alone is a great, if not the greatest, source of motivation.

As indicated above, grammatical construction in Spanish is so related to sounds¹ that we may properly coin the phrase "grammatical sounds." For example through pattern drills a conscientious student will become so accustomed to hearing and saying *Lo hablo* that transferring English construction to *Hablo lo* would sound almost as unusual to him as to a native speaker of Spanish. We can easily see, on the other hand, that such would not be the case in writing translations from English to Spanish too early in the course of language study. Too often would students try a direct word for word translation like *Yo hablo lo*, or in addition even transfer the English verb ending "-s" to a statement like *Él hablas lo*. Speaking of verbs, their endings in Spanish are nothing more than sets of sound patterns. The nasal -n is recognizable as meaning a plural for the subject "they" or some other plural subject, whereas the plural subject "we" is recognizable in the syllabic sound -mos, and perhaps what we consider easiest of all is the unstressed vowel sound ending -o as indicating the subject "I." Then, of course, a new tense should be looked upon and presented as a new set of sounds, many of which are strongly stressed.

Let us always bear in mind that oral pattern drills are built for the purpose of *teaching* and not *testing*.² The usual textbook drills of filling in blanks, changing infinitives to proper persons and tenses, and choosing from multiple-choice answers are not *pattern* drills, but *testing* drills, and they rightly have their place at the end of any particular lesson in order to summarize and test the points learned in the lesson. However, valuable minutes of the seemingly short time allotted to the lesson should not be wasted on unnecessary explanations as to why the student should do thus and so to this type of drill. This time could advantageously be spent on repetitions of good patterns that actually teach. A good pattern drill aimed at teaching a definite grammatical construction causes the learner to focus his attention on the grammatical point to the extent that through repetitions and substitutions he attains a natural and automatic sort of "grammatical fluency," so to

speak. Let us cite, for example, the simple phrase: *Él ve la playa*. The substitutions for *Él* can be *Ella*, *Usted*, *Juan*, *Mi amigo*, *Mi padre*, etc. Then as the learner hears these substitutions, he repeats aloud the entire phrase. For example he hears *Mi amigo*, and following the pattern, he immediately says, *Mi amigo ve la playa*. Furthermore this same pattern can be used to teach the personal *a* plus vocabulary repetitions requiring it. *Él ve a mi amigo* can be given as the pattern and then followed by such substitutions as *a mi padre*, *a mi madre*, *a mi profesor*, and the like. The pattern builder must remember, however, that any one given pattern should not have so many substitutions as to reach a point of diminishing returns and cause boredom in the listener. About four to six substitutions are quite sufficient.

Bearing in mind the foregoing remarks concerning pattern drills, we shall discuss at this point the construction and administering of aural comprehension tests in Spanish grammar. There are many ways in which students may be presented orally statements in Spanish preceded by instructions as to what they are to do with them after hearing them one by one. Probably the most common, of all is the multiple-choice completion type of statement with the completion coming at the end. Although this kind of item is used more generally as a vocab-

¹ See Archibald A. Hill, "Language Analysis and Language Teaching," *MLJ*, XL (1956), p. 339, wherein he states: "The notion of patterning extends not only to sound, but to all parts of language, to grammar, syntax, and even to vocabulary." Also see Fernand Marty, *Methods and Equipment for the Language Laboratory* (Middlebury, Vermont, 1956), p. 38: "Unless a student is trained to listen carefully for the small sound changes that cause important shifts of meaning, he will not be able to imitate faithfully what is said around him." Still further, Patricia O'Connor and Ernest F. Haden in *Oral Drill in Spanish* (Houghton Mifflin Company, Boston, 1957) devote their entire "Introduction" to this aspect of sounds.

² O'Connor and Haden, *op. cit.*, state ("Preface," p. vii): "The use of the word 'drill' . . . arises from a firm conviction of the necessity for recognizing a distinction between materials designed for practice—drill materials—and exercises which serve to test, however informally, the students' proficiency. Drill materials, we feel, rather than being puzzles to determine how well a student has studied a certain point, should be simply practice in doing the right thing; they should serve to strengthen and confirm the new language habits."

ulary comprehension test (and, of course, all items in any kind of aural quiz are in a way vocabulary tests), it is very adaptable to grammar comprehension testing. For example the students hear³ "*Anoche a las ocho yo . . .*," followed by three answers: "(1) . . . *voy al cine*. (2) . . . *fuí al cine*. (3) . . . *iré al cine*." The students would then mark the appropriate answer on their answer sheet (of the IBM sort, for instance). By this method the test is administered entirely orally, thereby avoiding confusion between the ear and the eye. Next, and possibly less desirable, is the incomplete sentence with the portion to be completed coming in the middle. After appropriate instructions the student hears for example something like this: "*Ayer yo vi . . .* (pause) . . . *hermano de mi amigo*." Answers: "(1) *el* (2) *la* (3) *al*." The reason for less desirability for this type of item is obviously the unnatural break or pause in the even flow of speech and intonation, which is somewhat harsh to the listener's aural reception. On the other hand, it does test the student's knowledge of what is to go in at the pause. Still another item, and one which does lend itself to an aural, even flow of aural-oral language, is of the question and answer sort. In this case the multiple-choice answers should be printed in an answer booklet in the hands of the students, since it sounds unnatural for the speaker to answer on behalf of the listener. The students hear, for instance, "*¿Le gusta a usted ir al cine?*" In their answer booklet they see: (1) *St, me gusta mucho*. (2) *St, le gusta mucho*. (3) *St, me gusto mucho*.

It is at this point that the matter of including grammatically wrong answers can be considered. There has been considerable objection to the placing of wrong constructions before a learner's ear or eye, the contention being that this may cause the learner to use them. Furthermore the wrong construction is usually what the English speaking learner would do in his own language. Answer number three above, *St, me gusto mucho*, contains the common error of *gusto* for "I like." Agreed that this is a sort of "nonsense" answer, but we must bear in mind that this is a testing item and not a drill pattern. The premise here is that the student should have been so drilled in correct patterns that such terms as *me gusto* both sound and look

completely unnatural and strange to him,⁴ and that such differences as this from his native language are what he has been dealing with all along.

This now brings us to a very popular type of item: the True-False sort, or we may call it the Correct-Incorrect item. It is here that grammatically wrong statements can be effectively presented for aural testing. After the examinee is given an explanation that some of the statements he is to hear will contain grammatically incorrect words or phrases, and that some will be entirely grammatically correct, he is instructed to mark them in some way to indicate "Correct" or "Incorrect," accordingly. Example: "*Yo vi su hermano anoche*." Or "*Yo vi a su hermano anoche*." If he hears the first of these, he marks it "Incorrect." If he is given the second one somewhere in the course of the test, he should mark it "Correct." In this way any point of grammar and syntax can be presented, and the student's understanding of the differences between correct and incorrect Spanish can be effectively tested and determined. And so on, to test any point of grammar covered in a given period of time. Even incorrect verb forms can be given, and quite to the contrary, the student very often is "jolted" into mentally recalling the correct form simultaneously. For instance if he hears "*Yo tiene dos hermanos*," he recognizes the error because of having previously drilled so thoroughly with correct patterned substitutions.

Such use of Correct-Incorrect items can be properly termed as "incentive tests." That is to say, a student can learn as much through tests as through drills (however, quite often to his sorrow, only after having taken the tests and received grades on them), and hence he is encouraged through these tests to practice aurally and orally all the more with the patterned substitu-

³ For a discussion of speed in aural comprehension and some mention of grammar presented aurally, see David T. Sisto, "Aural Comprehension in Spanish," *MLJ*, XLI (1957), 30-34.

⁴ Marty, *op. cit.*, pp. 38-39, further states: "Careful listening develops in the student that indispensable feeling for what 'sounds right' and what 'sounds wrong.' Students who have that feeling tend to speak correctly because their ear acts as a checking device and is likely to stop them when they make an error."

tion drills at his disposal.⁵ Even at some time after the test is over it can be read or "played" back to him again with errors in the incorrect items pointed out to him.

A word should be said concerning the "security risks" involved in such tests. In large schools where an assigned test is to be given at each hour or period of the day, there is no likelihood that all, or even a slight portion, of the items that students hear presented to them orally at regular brief intervals can be retained long enough to pass them on to members of subsequent classes. Neither is there time enough at the pauses for them to write down anything they hear. After all, they are so concerned with their own problems of hearing and listening and trying to understand that they can not possibly have even a second free to help friends in some later class. And the same holds true in case the test is to be administered a second or third time in the future. Furthermore, since it is relatively easy to construct this type of test, many teachers prefer to make new ones, and soon they have a battery of tests from which to choose on any appointed day.

All items constructed and chosen for aural tests in Spanish grammar should be directly based on and comparatively identical to the pattern drills with which the students have been working in the lessons covered by these tests. For example they have previously drilled with a pattern and substitutions of this sort: "*¿Tuvieron ustedes que estudiar mucho anoche? Sí, tuvimos que estudiar mucho.*" Substitutions: "... *trabajar mucho* ..." Students substitute and answer orally, thus: "*¿Tuvieron ustedes que trabajar mucho anoche? Sí, tuvimos que trabajar mucho.*" Next they hear other substitutions such as: "... *leer mucho* ...", "... *escribir mucho* ...", "... *dormir mucho* ...", etc. Therefore an aural grammar test item on this pattern drill could be of the following types: Multiple-Choice completion: "*Tuvimos que*

estudiar mucho ... (1) *mañana* (2) *pasado mañana* (3) *anoche.*" Or "*Anoche nosotros* ... (pause) ... *que estudiar mucho.* (1) *tenemos* (2) *tendremos* (3) *tuvimos.*" Question-Answer: "*¿Tuvieron ustedes que estudiar mucho anoche?*" (1) *Sí, tuvimos que estudiar mucho.* (2) *Sí, tuvieron que estudiar mucho.* (3) *Sí, tuvo que estudiar mucho.* Correct-Incorrect: "*Nosotros tuvimos que estudiar mucho anoche.*" Or "*Nosotros tendremos que estudiar mucho anoche.*" Or "*Nosotros tuvimos que estudiar mucho mañana.*"

In addition to all that has been said and yet remains to be said about the use of drills with patterned substitutions to give language learners adequate aural-oral practice, and in spite of all that has been said about various methods of testing students' acquisition of the correct ways to construct a language, we can repeatedly state and emphasize that there is no substitute for the good teacher. Even if the entire language course, tests and all, is tape recorded, it usually is the teacher's lot to make the drills, effectively present them to the students, supervise practice with them, answer questions concerning them, make necessary explanations, and, in a word, actually "teach." Then he must construct the test items, use the good and throw out the bad, build up files of them through months and years of experimentation, administer them properly, judge their results, compile statistics, and, all in all, constantly improve and grow better and better in his chosen field.

DAVID T. SISTO

University of Texas

⁵ From O'Connor and Haden, *op. cit.*, pp. vii-viii, we find further testing suggestions: "... oral tests can easily be devised in which the students are asked to give pattern variations as suggested by a series of slides flashed upon the screen; or written tests in which the students write variations on model sentences employing substitution items selected by the instructor; or the students may suggest the patterns which would be appropriate for use in given situations."

* * *

Our word history is our race history. The basic democratic process is the shaping of speech. Every man has his tongue in it; the fool as surely as the sage, the peasant and the thief as richly as the robber-baron and the millionaire.

—JOSEPH T. SHIPLEY

* * *

Tourist Travel Versus Contact Travel

TRAVEL abroad can stimulate interest in language and language study. It can create better inter-cultural understanding. It can cause a significant change in attitude towards another country and its residents. These are generally accepted truths. But can these aims be better attained through one type of travel program than another? Obviously a "contact" program, which plans frequent relationships with residents of another country, would be assumed to accomplish these ends more readily than one that does not. However, to what degree?

A partial attempt to answer this question was made by using two control groups of college students between the ages of seventeen and twenty-three based on a twelve day trip to Puerto Rico. Forty-one students of both sexes visited the island as tourists and lived in a luxury hotel in San Juan; forty-two of both sexes participated in an educational travel program which enabled them to be "adopted" as members of Puerto Rican families and to live in private homes in metropolitan San Juan during the entire stay. All students traveled in groups of ten to fifteen during three annual college spring vacations. Under the auspices of the Littauer Foundation, the data in this report was collected six months after the trips of the last two groups and two and a half years after those of the first two groups. All members of the two types of travel programs were asked the same questions.

Among the hotel group, nineteen had no previous knowledge of Spanish, one had studied one year, eleven two years, six three years, four four years and one five years. Fifteen of the twenty-two with some Spanish study reported that, aside from a few words to hotel employees and store clerks, they had not used the language during the trip; six reported using a few sentences to inquire directions or order meals; only one had a conversation in Spanish of fifteen minutes or more. All agreed that they had spent most of the time with fellow group mem-

bers and had few opportunities to use other than English. Almost fifty percent declared no contact with Puerto Ricans other than hotel staff, taxi drivers and guides. Eleven of the group had dates with Puerto Ricans and nine had other contacts of friendly nature. Only two of the forty-one managed to visit homes of residents. Because of the high degree of bi-lingualism among Puerto Ricans and the nature of the travel program only five of the hotel group felt that Spanish was important to them during the trip and hence made it more interesting.

Because of the distinctive appeal of the plan, over seventy-five percent of the home group had some prior study of Spanish: three had one year of study, eleven two years, six three years, seven four years and three five years. Five were concentrating in Spanish in college, two were already bi-lingual and only ten had never studied Spanish. All of the host families spoke English as well as Spanish, hence there were no problems of communication. The thirty-two students with prior study all reported significant progress in their use of the language, with contact hours varying with the individual and the host family. Thirty percent reported using Spanish almost uniquely during the entire period and all had frequent daily sustained conversations. These thirty-two students were unanimous in their belief that, regardless of ability, the experience of communicating in another language had made the trip much more meaningful and challenging. The ten members of the home group without language background all stated that they had learned a working vocabulary of individual Spanish words and short expressions; in most cases this was limited to salutations, interrogations for directions, and simple dining table queries. However, three of the ten made a sustained effort to speak and understand Spanish and by the end of the visit were able to construct common sentences and engage in simple conversations. A fourth student, with high aptitude and motivation, insisted upon using the language almost

entirely; with extra study he was able to converse freely, although ungrammatically, at the end of the twelve day period.

To what extent did the trip stimulate further study of the language? Only six members of the hotel group enrolled in language courses upon their return and of this number two believed that the trip was a causative factor. None of the nineteen without previous knowledge of Spanish initiated studies following their visit. On the other hand, thirty-four of the home group either initiated or continued their study of Spanish. Eight of these had already planned further study and the trip intensified their interest; the other twenty-six declared that they would probably not have pursued the study of Spanish without the stimulation of their language experience in Puerto Rico. Six of the eight who made no further study of language were seniors who graduated two months after the completion of the trip. It is interesting to note that four underclassmen subsequently changed their concentration to Spanish while four others continued the study as a minor. One student transferred to the University of Puerto Rico and another, now in medical school, is planning to attend the School of Tropical Medicine in Puerto Rico. While it is certain that the home group was generally more highly motivated due to the more serious purposes of the program in which they participated, it seems significant that, of the ten members with no knowledge of Spanish, seven later enrolled in regular college or private language courses. Two of these became Spanish majors and one of the two is currently employed in Venezuela.

A further study of the two groups was made in an effort to determine any changes in attitude towards the people and country as a whole, any increase in empathy or antipathy. Puerto Rico was especially appropriate for this purpose since a substantial percentage of both groups were residents of the northeastern part of the United States and were acquainted, often intimately, with the problems created by the ever-increasing Puerto Rican population of this area.

It is pertinent that sixty-four percent of the hotel group did not prepare for the trip through advance reading or orientation and hence had no preconceived attitudes of a specific nature.

This contrasts greatly with the home group, seventy-nine percent of whom made a serious effort to learn about the island in advance; the other twenty-one percent attended orientation lectures and read at least one magazine article. The hotel group, of which a majority had no well-formed ideas about Puerto Rico reported as follows: twenty-two had no change of attitude about the island and its people—it continued to be a place with beautiful tropical beaches and fine weather. None of these twenty-two believed that they gained any understanding of the culture or the problems of the country. Another seventeen felt they had obtained a superficial awareness of some of the economic and cultural characteristics, largely through observation on sightseeing tours. Only two confessed an increase in sympathetic appreciation for the country, its strengths and weaknesses and its way of life. These were the same two people who had visited resident homes and had taken advantage of the opportunity to investigate the Puerto Rican point of view.

As is to be expected, all forty-two members of the home group were certain that they had obtained a deep appreciation for the island culture and a significant understanding of the major social and economic problems. All had formed a number of friendships, had spent considerable time in conversation with residents from all walks of life and received the impressions of the people who are faced with these problems. Obviously, only substantial empathy could result.

Both groups were interrogated on their attitudes toward the difficulties caused by the emigration of almost a million Puerto Ricans to New York City and vicinity. Twenty-two of the hotel group admitted to prior feelings of antagonism towards Puerto Ricans on the continent because of personal experiences or those of friends. Of this number, twelve stated no change in opinion after the trip, two, again the same who had visited island homes, changed to a sympathetic attitude with appreciation of some of the complexities involved, and eight commented that their antagonism had become more intense as a result of the trip; in all cases these eight attributed the increased antipathy to unfortunate experiences during the trip which were caused by lack of communication

and understanding. The nineteen with no previous opinion of the assimilation problem of the Puerto Ricans on the continent reported as follows: fifteen had still formed no conclusion and four now felt unsympathetic. The home group had twenty-six with previous awareness of the continental problems of the island emigrant and were more or less unfavorably inclined because of personal or vicarious experiences. All twenty-six confessed having changed their attitude completely because of the understanding gained during the trip; ten later spoke to service and church groups and appealed for patience and tolerance and one performed volunteer social service work with Puerto Ricans in New York City. The sixteen members with no previous commitment on the emigrant question unanimously felt they had adopted a favorable attitude due to the trip. Four of these made public appeals for constructive understanding to continental audiences following their return home.

Finally, all students were asked if they would like to make another trip to Puerto Rico. Seventeen of the hotel group responded in the affirmative, eighteen were indifferent, and six answered negatively. All members of the home group answered the same question emphatically in the affirmative and ten have already revisited the island. One obtained a position in San Juan following graduation and later married a Puerto Rican girl. In addition, the parents of three group members have visited host families on the island and individuals from twelve host families have traveled to the homes of continentals.

It is recognized that completely valid conclusions cannot be established because of individual differences, previous language study, orientation and motivation, and the purposes of the two travel groups. However, on the basis of the above evidence, it seems reasonable to present the following:

1. A travel program which provides consid-

erable contact with residents of the country visited stimulates interest in language and language study to a far greater degree than does a regular hotel tourist travel program.

2. The "contact" type of program, by its very nature, definitely engenders better intercultural understanding and greater empathy than does a hotel program.

3. The "contact" program causes a more significant change in attitude towards another country than does a hotel program.

This article does not intend to predicate that a home-adoption program is necessarily the best way to travel. There are countless variations of group and individual travel plans that afford contact in varying degrees with nationals of other countries, from individual exchanges, where the entire time is spent with a resident family in one place, to round the world group trips, which offer interviews and informal relationships with residents of each country visited. Certain students may not, because of character and personality traits, be adaptable to total immersion in the home life and culture offered by the former program but might have a completely successful experience in one that offers interrelationship to a lesser degree. However it is claimed, on the basis of the above data, that travel with contact clearly provides a greater stimulus to language study, that it carries a greater educational impact than does regular hotel travel. Teachers and college travel bureaus should encourage students seeking their advice to select a travel program that will give them the maximum opportunity, within the limitations of individual interests and capabilities, to meet and to know the people of the countries they are to visit. In this way the purposes of educational travel may be better served.

JAMES F. DICKINSON

Colgate University

* * *

Life is a foreign language: all men mispronounce it.

—CHRISTOPHER MORLEY

* * *

A Decade of Doctoral Theses in Modern Foreign Languages

NOW that humanistic studies have fully resumed after the gap of the war years and imminent sky-rocketing enrollments are confidently predicted for higher educational circles, it is not without interest to survey the American production of doctoral theses in Modern Foreign Languages in order to indicate the trends and to extract from them lessons for the future.

A convenient corpus of material for such analysis is provided by the annual *MLJ* inventory of "American Doctoral Dissertations Granted in the Field of Modern Languages." Begun on a modest scale in 1922 by James P. W. Crawford (and lasting for four years), continued in 1926 (until 1940) by Henry G. Doyle, these *MLJ* lists were revived by William Marion Miller in Volume 33 for 1948.

An undetailed comparison with the Library of Congress lists of dissertations and the Hispanic ones presented annually in *Hispania* reveals that the *MLJ* lists are not exhaustive. However, they are probably 80-90 percent complete and, hence, are adequate in themselves for indicating trends. Besides, they have been compiled from 1948 to the present by one man and therefore present a certain uniformity of effort despite minor changes in their organization; since they have not heretofore been analyzed in print, it seems desirable to present accurate statistical analyses of them as they stand without cross-checking with other available lists.

The period surveyed consists of ten calendar years but only nine and one-half years of thesis production, for the most recent list (in Volume 42 [1958]) covers only half of 1957. The figures given for this last year, consequently, are inconclusive. Not representative either are references below to a Romanic degree, for the compiler began in mid-1954 to list such theses under the major languages represented.

The first American Ph.D. was granted at Yale in 1861 (see *MLJ*, 41 [1957], 209). In

1876 Harvard granted the earliest American Ph.D. in Romance languages. R. M. Merrill collected ("American Doctoral Dissertations in the Romance Field, 1876-1926" [N. Y., 1927]) 521 titles from 30 American universities and colleges, and found the leaders in numbers of degrees to be: Columbia (93), Harvard (91), Johns Hopkins (83)—and Chicago, a poor fourth with 48. The average yearly number produced in the last of those decades (1916-1926) was 25; the proportion of men to women was 5½ to one. From 1876-1926, French (323) was the leader in the Romanic field, Spanish second (103), Italian (58) third.

With the reservation here and henceforth that the figures given for subdivisions are only approximate (about ± 5), because the classification of some theses is forcibly arbitrary, the dissertations in Merrill's list for the Romanic field divide into the following groups:

	Contem- porary and Modern	18th and 17th Cen- turies	16th Century and Me- dieval	Linguis- tics	Total
French	88	68	80	87	323
Spanish	15	29	28	31	103
Italian	2	3	31	22	58
Romanic Lit.					20
Romanic Ling.					17
					521

These statistics will serve as a comparison for those presented under the rubrics below. One must bear in mind, of course, that college enrollments in the past 30 years have increased sharply and so have required more trained personnel.

1. *In what numbers are doctoral theses now being produced by men and women in the various modern foreign languages and literatures?*

Since 1948 American universities have produced in this field a total of 1481 theses by 1145 men and 336 women. This is an average per year of over 148 and shows the proportion of men to women as about $3\frac{1}{2}$ to one. The totals by calendar years are as follows:

1948—90 (62 M, 28 F)	1953—181 (144 M, 37 F)
1949—96 (76 M, 20 F)	1954—177 (139 M, 38 F)
1950—142 (110 M, 32 F)	1955—179 (133 M, 46 F)
1951—141 (108 M, 33 F)	1956—195 (152 M, 43 F)
1952—138 (109 M, 29 F)	[1957—142 (112 M, 30 F)]

This table shows for the men a steady increase each year except for 1951 and 1952, when a very slight recession occurred, and again in 1954 and 1955. There was a slight decrease in the number of women taking Ph.D.'s in 1949 and 1952 and again in 1956. The total for 1957, for both men and women, when completed, will certainly be higher than it was for the preceding year.

2. *Which schools are producing the largest numbers of Ph.D. degrees in modern foreign languages?*

Columbia (202), Harvard-Radcliffe (137), Yale (121) are the distinct leaders. Wisconsin places fourth with 70; North Carolina (69) and California at Berkeley (65) are the only other ones producing more than 50. The remaining are presented in the following table—in descending order in each category.

41-50: Laval, Pennsylvania, Michigan, Illinois, Princeton (5 schools)
31-40: Stanford, Chicago (2 schools)
21-30: Texas, Northwestern, Indiana, Ohio State, Toronto, Cornell, Catholic, University of Washington (8 schools)
11-20: Tulane, Ottawa, New York University, Johns Hopkins, Iowa, Montreal, Minnesota, Southern California, Middlebury, Colorado, Brown, Fordham, Pittsburgh, Cincinnati (14 schools)
1-10: New Mexico, Kansas, Bryn Mawr, California at Los Angeles, Maryland, Western Reserve, Virginia, Syracuse, Utah, Boston, George Washington, Iowa State, Kentucky, Nebraska, Washington U., Florida State, McGill, Queens, Penn. State, Missouri, Mexico (21 schools)

A total of 56 schools is here represented, four in Canada and one in Mexico, which form 32 rankings:

1. Columbia
2. Harvard-Radcliffe
3. Yale
4. Wisconsin

5. North Carolina
6. California at Berkeley
7. Laval, Pennsylvania
8. Michigan
9. Illinois
10. Princeton
11. Stanford
12. Chicago
13. Texas
14. Northwestern, Indiana
15. Ohio State
16. Cornell, Toronto
17. Catholic
18. U. of Washington
19. Tulane, Iowa, New York U., Johns Hopkins, Ottawa
20. Minnesota
21. Southern California
22. Middlebury, Colorado
23. Brown
24. Fordham, Pittsburgh
25. Cincinnati, Montreal
26. New Mexico
27. Kansas, Bryn Mawr, Maryland, Calif. at Los Angeles
28. Western Reserve, Virginia, Syracuse
29. Utah
30. Boston, Geo. Washington, Iowa State, Kentucky, Nebraska, Washington U.
31. Florida State, McGill
32. Queens, Penn. State, Missouri, Mexico

3. *Into what categories do the theses fall?*

We may set up 17 categories, which are presented below in descending order of total numbers of theses produced under each category by men and women:

1. French (including French Canadian)—504 (348 M, 156 F)
2. Spanish—332 (250 M, 82 F)
3. Germanic—292 (239 M, 53 F)
4. Romanic—132 (118 M, 14 F)
5. Slavic—74 (59 M, 15 F)
6. Linguistics—42 (34 M, 8 F)
7. Far Eastern—28 (25 M, 3 F)
8. Italian—27 (24 M, 3 F)
9. Comparative Literature—24 (23 M, 1 F)
10. Romance Philology—11 (10 M, 1 F)
11. Portuguese—6 (6 M)
12. Semitic—3 (3 M)
13. India—2 (2 M)
14. Near Eastern—1 (M)
15. Ural-Altaic—1 (M)
16. Folklore—1 (M)
17. Scandinavian—1 (M)

4. *Which of these groups are represented at the various schools?*

Columbia produced theses in 12 of the 17 groups: French (96), Spanish (42), Germanic (21), Slavic (17), Italian (13), Romance

Philology (6), Romanic (2), and one each in Portuguese, Ural-Altaic, Semitic, Far Eastern, Linguistics. Harvard-Radcliffe—11 fields: Romanic (50), Slavic (27), Germanic (21), Far Eastern (8), Comparative Literature (7), French (7), Linguistics (6), Spanish (6), India (2), Semitic (2), Comparative Philology (1). Yale—9 fields: French (68), Germanic (18), Comparative Literature (9), Spanish (8), Linguistics (8), Far Eastern (5), Near Eastern (2), Slavic (2), Italian (1).

Wisconsin—6 fields: produced theses in Spanish (27), French (19), Germanic (17), Romanic (5), Portuguese (1), Comparative Literature (1); California at Berkeley and North Carolina—8 fields each: are both represented by theses in French, Spanish, Germanic, Romanic, Italian, Linguistics, with Berkeley's Far Eastern and Romance Philology being paralleled by North Carolina's Portuguese and Comparative Literature. All of Laval's degrees (50) were in French; those at Pennsylvania divided among Germanic, Slavic, French, Romanic, Spanish, Linguistics, and Oriental.

Those at Cincinnati and Queens were all in Germanic; those at Florida State and Mexico, all in Spanish; those at McGill, Missouri and Virginia, all in French; the single one at Pennsylvania State was in Romanic. The other schools offer a maze of groups of 2, 3, 4, 5, 6, or 7 fields, with the largest number of schools producing theses in the three groups French, German, Spanish: Bryn Mawr, Catholic, Colorado, Illinois, Maryland, Minnesota, Ohio State, Pittsburgh, Texas, Western Reserve. To these three groups is added Romanic at UCLA, Iowa, New York U., Toronto.

5. *How do the four top fields (French, Spanish, Germanic, Romanic literatures) divide into centuries of interest?*

Since many theses break across century lines, it seems most practical to indicate the periods from the Middle Ages to the present in the three groups given below for the theses on literature:

French:

19th and 20th Centuries	276
17th and 18th Centuries	107
Medieval and Renaissance	46

429

Spanish:

19th and 20th Centuries	154
17th and 18th Centuries	64
Medieval and Renaissance	46
	264

Germanic:

19th and 20th Centuries	176
17th and 18th Centuries	48
Medieval and Renaissance	22
	246

Romanic:

19th and 20th Centuries	62
17th and 18th Centuries	21
Medieval and Renaissance	26

All others:

109
122)
1170

The more remote a period is from the present day, the fewer doctoral students are training for that period. Since this situation is so different from that in the period 1876-1926 (cf. above), when Medieval and Renaissance studies were more proportionately numerous, it might be well to indicate where these studies are still being pursued. French Medieval and Renaissance: Yale (7), North Carolina (6), Laval (6), Pennsylvania (4), Columbia (3), Indiana (3), Virginia (2), Fordham (2), Johns Hopkins (2), one at Catholic, Colorado, Illinois, Iowa, Minnesota, Montreal, Ohio State, Ottawa, Southern California, Stanford, Tulane. Spanish Medieval and Renaissance: Wisconsin (7), Columbia (4), Illinois (3), Michigan (3), Texas (3), Pennsylvania (3), Princeton (3), Brown (2), North Carolina (2), California at Berkeley (2), Iowa (2), New Mexico (2), and one at Harvard, Johns Hopkins, Kansas, Middlebury, Northwestern, Pittsburgh, Stanford, Toronto, Western Reserve, Yale. In German: Harvard (4), North Carolina (2), California at Berkeley (2), Columbia (2), Pennsylvania (2), Yale (2), and one at UCLA, Chicago, Cincinnati, George Washington, Illinois, Minnesota, Pittsburgh, Wisconsin. Romanic: Harvard (8), Pennsylvania (5), UCLA (2), New York U. (2), North Carolina (2), Stanford (2), one at Columbia, Johns Hopkins, Northwestern, Pennsylvania State, Toronto. Such a geographical spread is a healthy one

and suggests that these studies are not dying out; they are merely eclipsed for the present.

6. *What is the distribution among languages of the theses on linguistics?*

French	75	Romanic	35
Spanish	68	Italian	2
Germanic	46	Portuguese	1
Linguistics	44	All others	40
		Total	311 of which
			79 are Medieval

7. *Which schools lead in the production of numbers of theses on linguistics?*

Harvard	36	Indiana	11
Columbia	29	Michigan	11
Yale	28	Tulane	11
North Carolina	25	Wisconsin	11
Calif. at Berkeley	19	Ohio State	10
Pennsylvania	16	Catholic	8
Illinois	14	Princeton	6
Cornell	12	All others (27 schools)	64

8. *Trends and lessons:*

I. From these statistics one readily sees that hardly enough higher degrees are being produced in modern languages to take care of normal attrition in college and university faculties. There are in this country some 1800 institutions of higher learning. Surely at least one-third of these must offer some modern language instruction and the yearly number of retirements and deaths of language personnel may well be at least, on the average, one language professor per school. If these guesses are fairly exact then we need about 600 replacements per year. Of course, not all Ph.D.'s make a career of or even start teaching. Out of every hundred might we estimate a departure of ten to other professions? If so, the average annual creation of 148 doctorates, in this past decade, leaves the language-teaching profession with a deficit of 600—138 or some 450. To be on the very conservative side, let us suppose the annual deficit is approximately 200.

Are then many schools decreasing language offerings and are many schools accepting personnel who have not completed the doctorate? Or is much of the deficit being met by Europeans? No doubt all these forces are operative and they might well be the subject of another study. How may we explain the fact that some schools apparently show no lack of candidates for positions open and that professors con-

stantly advertise through teachers' agencies and through the official organ of the AAUP? It is only the schools in or near large urban centers that can find well qualified personnel, and even those very often do not have much choice of candidates for filling a certain post. Besides, such schools compete fiercely among themselves for the available candidates—so much so that a current Ph.D. may command, even in larger schools which would like to begin teachers at the instructor level, as they commonly have in the past, an assistant professorship, and in smaller schools an associate or full professorship. This has the effect of raising salaries for the new appointees and often for the older staff members but it still leaves the senior men frequently wondering (with consequent loss of morale) why they should spend long hours in lonely pursuit of knowledge to persuade administrations that they deserve higher salaries and/or higher rank when these professors see debutants with little or no publishing record leap up the academic ladder. As for the teachers seeking posts, no doubt very many of them already hold positions in schools or localities which do not appeal to them for one reason or another and therefore seek to change.

II. The above statistics indicate also that women have opportunities in college teaching which were commonly denied them in the past. Traditionally male faculties seem to have little choice but to admit members of the other sex in the future, not only to fill gaps caused by the death or retirement of male professors but also to teach the increasing numbers of college students.

III. A third observation must bear upon the fact that seven schools have produced in the past decade almost half the Ph.D.'s granted in modern languages: Columbia, Harvard, Yale, Wisconsin, North Carolina, California at Berkeley, Pennsylvania—five on the east coast, one in the north-central area, and one on the west coast. Surely a greater geographical spread is a desideratum. Why students take their degrees at these institutions to the neglect of other excellent ones would also be a good subject for another study.

IV. It will be apparent to some of us that students are concentrating on two few lan-

guages. Tradition seems to be the main thing for maintaining the study of French and Spanish. But other languages, which are deserving from a practical standpoint as well as from a cultural point of view, should also be fields of concentration for Ph.D. students.

V. The fashionable rush of students to concentrate on modern or contemporary literature is certainly due in part to the reluctance of many to master the additional linguistic aspects of earlier literature, in part due to a desire for the earliest possible acquisition of an advanced degree. A neglect of the earlier periods of literature endangers the essential acquisition of perspectives. The refinement and grace of the Enlightenment should cause rebellion against today's mediocrity; the excitement of the Renaissance can be applied to the present; contemporary literature has many roots in the Middle Ages. Are we tending to a situation in the 21st century when all literature before 1800 may be disregarded in our schools? If not, it seems clear that we must soon begin to guide students into the study of earlier periods. An attack on this problem is most imperative.

VI. Clearly the universities and colleges must find ways to attract more people to the profession of language teaching. Higher salaries alone will not solve the problem. Equally important are fringe benefits like teaching hours, retirement benefits, health insurance, housing,

recognition of attainments, tenure, subsidy of publications as well as their preparation, and increased financial aid to students.

VII. Our archaic methods of bringing together a school and an instructor must be revised along more efficient lines. Schools are failing in one of their functions when they do not advertise their graduates nor seek to place them in jobs. Administrators charged with recruitment of personnel are shirking work when they do not take advantage of all possible avenues of finding new teachers. The disdain of many university officials for the aid provided by the MLA, the AAUP, and various teachers' agencies needs to be overcome and new organizations should be created to combat the problem of recruitment. Perhaps the profession ought to imitate industry by interviewing candidates even before they complete their degrees. The procedures by which faculty members are recruited and by which they progress through an academic career need much more systematic and objective analysis.

VIII. Schools must shorten the time required for securing the doctorate, clarify its standards, and accept work done in other institutions, if the Ph.D. is to remain as certification for teaching-research in colleges and universities.

HARRY F. WILLIAMS

University of California at Los Angeles

* * *

The United States is probably weaker in foreign language abilities than any other major country in the world. This presents a serious handicap in our efforts to build a durable world peace. It leaves us at a serious disadvantage in fulfilling our responsibilities for leadership in the free world. If we are to gain and hold the confidence and good will of peoples around the world, we must be able to talk to them not in our language but in theirs. The relatively small investment proposed in this field would yield far-reaching benefits—both to education and to national security.

—MARION B. FOLSOM

* * *

Five Years of Spanish in the Elementary School

FIVE years ago I became a member of the Department of Foreign Languages at Central Michigan College. As a part of my teaching responsibilities I was to conduct daily classes in Spanish to the children of our Elementary Laboratory School, grades two through six. This June our present sixth graders, who as second graders started their Spanish instruction with me, will be leaving, as our school does not go beyond the sixth year. It is the purpose of this paper to summarize some of the observations I have made relative to the learning of a second language by small children; observations based primarily on my experiences with this group of sixth grade boys and girls during the past five years. Observations made of this group in the various grade levels are almost identical to those made of other groups in the school now in those same levels.

Much has been written and said about a child's uncanny ability to imitate the sounds of a foreign language. In our second grade all lessons are taught orally, and the children never see the written word unless they specifically ask to see what it "looks like." I agree that children do imitate new sounds amazingly well, but I have not found it to be true of *all* children when learning a second language. In introducing a word with an intervocalic *r*, such as *pero*, for example, five or six of our thirty second graders will fail to trill the *r*, pronouncing it like the English *r*. This, to me, is amazing, considering that the children have never heard the word pronounced in that way; furthermore, they have never seen the word written, so have no way of associating the sound of the Spanish *r* with that of the English *r*. This was true not only with the first second grade group I taught, but has been true with each second grade group during these five years. I have found that the majority of these children who mispronounce this letter do not hear any difference between the two *r*'s. There seems to be no definite correlation between the child's ability or inability to hear and pronounce the Spanish

r and his I.Q., or his progress in other subjects. Some of the brighter children are unable to distinguish the difference, and some of the slower ones imitate the sound perfectly. There is, however, a definite correlation between the I.Q. and the general progress the child makes in his second language.

Second graders will accept any new word or expression without question or explanation. There are, of course, some exceptions. At the end of each of our lessons I always say "Adiós" and the children respond in the same way. After a few weeks of this one boy wanted to know about this "Adiós." He said that "otty" was a game he played at home, and "oats" was what horses ate . . . so how come we said that in our Spanish classes? The children are, without exception, very enthusiastic about their lessons. This is due partly to the fact that it is a novelty to them, and partly to their natural interest in language at this age.

This enthusiasm continues into the third grade. These children also accept new phrases and words without question. Because many of them are beginning to feel relatively sure of their ability to read in English, they now begin to show more of an interest in *seeing* Spanish words as well as hearing them. Games in which words are written on the blackboard are very popular with this group. As a group they are more word conscious than before; noun genders are of much interest to them and it is considered a good joke if someone says *niño* instead of *niña*, or *maestro* instead of *maestra*. They take the matter of gender very much for granted; no third grader has ever asked me why the so-called boy and girl words are different. They have learned by hearing them that there is a difference, and they simply accept it. This is rather surprising, too, in view of the fact that we are not concerned with gender in English.

The spontaneous enthusiasm for Spanish has somewhat diminished by the time the children are in the fourth grade; partly, I think, be-

cause it is no longer a novelty to them, but rather a regular part of their daily routine. Their interest has by no means diminished, however. The younger children seem to think of their lessons as a game, or something they just do for fun, whereas the fourth graders are beginning to feel quite serious about them. They still enjoy games using the language, but they also enjoy the regular lessons. Much has been written about the importance of correlating the second language with the regular curriculum studies or units, so that it will not be an isolated subject. It has been my experience that great care must be taken in doing this. To be sure, the most natural second language units for first and second graders would be ones based on the home, the family, and the immediate community—because the interests of children of that age are by nature centered around these things. These units happen to correlate with those presented to the children in their regular classwork. By the time the child is in the fourth grade, however, his range of interests has widened considerably. I have found a definite danger of boredom if too close a correlation is kept between fourth grade Spanish lessons and their regular class lessons. Frequently, for example, I have taught units on simple arithmetic problems—similar to those being studied by the children in their arithmetic classes. After one or two lessons they are obviously bored and eager to do something different. The same has been true with units in history and geography. Music and art classes are not always directly related to regular curriculum classes, and yet they are effective in their so-called semi-isolation. I may be alone in feeling this way, but while I believe that it is *sometimes* effective to relate the second language lessons directly to the regular classroom lessons, in the fourth, fifth and sixth grades I do not feel that this is always necessary, or—as a regular practice—even advisable. I *am* in favor of such correlation, however, if the language lesson is merely *supplementary* to the regular classroom lesson and does not repeat too much of the material being covered in other classes.

We spend considerable time in the fourth grade learning to read and write in Spanish. To the five or six who began mispronouncing the

Spanish *r* in the second grade, two or three additional ones begin to mispronounce it—due, undoubtedly, to the fact that they are now *seeing* the letter and associating it with the sound of the English *r*. I have found that learning to read is much easier for the children than learning to write. Much, much practice in simply copying Spanish sentences from the blackboard is necessary before the average child will begin to write sentences of his own. Happily, the children love copying, so getting the necessary practice is no problem.

To me, the most impressive thing about fourth graders is their ability to understand the spoken language. We recently had a visitor from Japan. The children asked him if he had any Japanese stamps, but he didn't. He told me later that he had written to his wife in Tokyo, and that she was sending enough Japanese stamps so that each child in the school could have one. The next day I told this to the fourth graders in Spanish, elaborating on the story considerably, using no hand gestures and many, many words and expressions that the children had never heard before. With three or four exceptions, all the children understood almost everything I had said. I asked them *how* they understood—what specific words they had recognized—but they couldn't explain; they simply said that they just understood. This sort of experience has happened frequently in the fourth, fifth and sixth grades.

Although the content of the Spanish lessons in the second and third grades is similar, there is a great difference in those of the fourth, fifth and sixth grades. As a rule, these older children will not have much occasion to use much of the vocabulary learned in previous grades. I have found, however, that the average child will remember almost all the words learned previously. At the beginning of one school year I planned to spend about a week in each grade reviewing the vocabularies learned the previous year... assuming that the children would have forgotten many of them during the summer months. I soon discovered, however, that I would have to change my plans and spend not more than two days doing this, because the children had forgotten very little, and needed almost no reviewing.

Our fifth and sixth graders seem to enjoy

reading and writing in Spanish as much as speaking it. We use a regular textbook which contains many exercises in these three aspects of the language. These older boys and girls enjoy lessons involving verb changes, and other grammatical constructions. They learn these indirectly . . . through usage . . . and with very few exceptions seldom ask for explanations. Like the second graders, they simply accept them.

As our present sixth graders are about to leave our school, I ask myself what value their Spanish lessons have had for them. To be sure they are not fluent in the language. With a fifteen minute daily lesson for five years, they will have had the equivalent of twenty ten-hour days of Spanish instruction. One could not expect them to attain fluency in that length of time. But within the range of the vocabulary they have learned, they are for the most part reasonably fluent. They have enough practical knowledge of the language to make a trip to a Spanish speaking country more enjoyable; they understand about money exchange, passports and visas, about bargaining in the market place; they would be able to order their meals in a restaurant, or arrange hotel accommodations in Spanish with no difficulty. They would be able to ask and understand directions.

Skill in the use of the language has not been our primary objective, however, during these past five years. We have tried to awaken in the children an interest in all languages, so that they will want to continue their study of Spanish and learn other languages as well. Most of our sixth graders have indicated that they would like to continue their lessons in junior and senior high school. Whenever we have foreign visitors (we have had them from Japan,

Thailand, Mexico, Africa and Belgium) one of the first questions the children ask them is that they teach them to say something in their native tongue. This always seems to please our visitors, and the children, I think, tend to respect and admire them more simply because they can speak another language.

One of our main objectives has been to instill in the children a respect for and an understanding of the peoples of other countries. I do not agree with those who say that the study of the language alone will automatically give the children an understanding of the people who speak that language, and of their culture. I do believe, however, that the study of the language can contribute very much toward such an understanding and appreciation, if such study includes units on the folk songs, traditions, customs, and history of the country whose language is being studied.

I don't suppose that our sixth graders are much wiser than other sixth graders who have not had an experience with a second language; I don't suppose they are more mature or better adjusted, and I don't suppose that their future lives will be more successful just because they have had this experience. But I do think that it has been an enjoyable and a cultural experience for them; I think they are more language conscious, and that the experience has opened a door to other language and cultural experiences and interests for them.

Lastly, I think that their interest in visiting foreign countries, and becoming friends with their people, has been greatly stimulated. For me, as their teacher, this is the most rewarding result of the five years I have spent with them.

ELIZABETH ETNIRE

Central Michigan College

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The overseas employee who does not command the language of the host nation can no more enjoy life there (unless he takes refuge in an English-speaking colony) than the person who tries to watch a baseball game without knowing the rules. A sympathetic understanding of a people, fostered through social contact with them and enhanced and enriched by a command of their language, is the difference between residing in a foreign country and living in a foreign country.

—ROGER HAGANS

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Audio-Visual Aids

FRANCE

Films:

La Corse. 26 min. Depicts Corsica and its picturesque villages, the maquis, rough men and veiled women. In French narration. (Facsea)

Cyrano de Bergerac. 112 min. Rental: \$20. The Rostand classic play with José Ferrer, now in 16 min. (Brandon)

Eaux d'artifice. 13 min. Color. Rental: \$10. Filmed in Italy with Carmilla Salvatorelli by the director of "Fireworks." An evocation of a Firbank heroine, lost in a baroque labyrinth, in pursuit of a night moth. An experimental film, designed to further the appreciation and understanding of the avant-garde cinema. (Cinema 16)

Elizabeth. 15 min. Also 33 rpm record. Rental: \$8. By Jean Beranger. Unorthodox French import tells a moving story of a lonely young woman whose longing for love ends in stark tragedy. (Cinema 16)

Mr. Frenhofer and the Minotaur. A surrealist interpretation of Balzac's "The Unknown Masterpiece," an oblique and prophetic discourse on modern art. Notable for its poetic commentary delivered in the form of an interior monologue à la Joyce. Produced at the California School of Fine Arts by Sidney Peterson. (Cinema 16)

Journey in France. 16 min. Sale: B&W: \$75; Color: \$150. A picture of France seen through the eyes of two daughters of a barge family travelling by river and canal from Marseille to Strasbourg. (Churchill-Wesler)

Napoleonic Era. 14 min. B&W and Color. A retired army officer who served with Napoleon recalls the momentous Napoleonic Era of 1796-1815 and its effects upon France and Europe. There are scenes typifying Napoleon's rise to power, his governmental reforms in France, his conquests and, finally, the disin-

tegration of the Grand Empire in a rising wave of European nationalism. (Coronet)

La nuit fantastique. 81 min. Inquire for rental. French dialogue, English titles. (Film Classic)

In the Park. 14 min. Apply. French film of Marcel Marceau portraying an array of Parisians, in pantomime. (Brandon)

Prehistoric Images. 17 min. Color. An exciting demonstration of the art of giving life and movement to the world of pre-historic man, as seen in the cave drawings of France and Spain. (Brandon)

The Purple Mask. 83 min. B&W and Color. Produced by Universal International. A swash-buckling action story of a scion of royalty who wages open warfare against the despotic Napoleon Bonaparte. Cast includes Tony Curtis and Collen Miller. (United World)

Recherche des Temps, A la. 20 min. Analyzes the idea of time, the difference between time and duration, and traces the history of man's efforts to determine time from ancient sun dials to Professor Danjon's astrolabe. French narration. (Facsea)

Red and the Black. 1957. 29 min. Discusses the "Red and the Black" by Stendhal, conditions of France that served as background for this novel and compares it with others that depict revolt against small-town ways. (Syracuse University)

Rousseau le Dauanier. 1953. 20 min. Free loan. French narration. Life of the artist Rousseau, as reflected in his paintings. (Facsea)

Vacance en Normandie. 11 min. B&W: \$50; Color: \$100. A trip to Normandy, local celebrations and dancing; small fishing, port activities. (EBF)

Vacation in France. 13 min. Free to TV stations. Paris and French countryside as seen by two girls who stroll across France. (Radiant Films)

Ville qu'on appelle Paris. 1955. 10 min.

Music but no narration. Presents the Paris of Guillaume Apollinaire and Francis Carco, the Paris of modern midinettes with pony-tails and scooter-riding boy friends. (Facsea)

Villon, François. 79 min. French dialogue, English subtitles. Cast: Renée Fauré, Serge Reggiani, etc. (Film Classic)

Package Deal

Aspects de France. \$475. Includes: 10 min. Color film, 5 sets of color slides, 5 tapes. Title of each kit: Bretagne, Pays de la mer, Le haut de Cagnes, Paris a mon coeur, Le mont Saint-Michel, Les baux de province. (Wayne)

Cards: *French Vocabulary Card Games.* \$5.95. The game consists of five card games (two decks of cards per game) which can be played as solitaire or by up to four participants. Learn to read, write, pronounce and speak French. (Also available in Spanish) (Language Institute)

Records: *Les Misérables.* 4 records, 12" 78 rpm. \$3.50. Dramatization of Hugo's immortal work. (McGraw-Hill)

Patterns of French. Also on tapes. 2 LP records to accompany text of similar title by Ketcham and Collignon. Text spoken by M. and Mme Begué. \$5.75. (Harcourt, Brace)

Speak and Read French. Also on tapes. A recorded language course, divided in 3 parts: Intermediate, Conversation. Literature. Entire course: Seven 12" LP: \$48.65, or 7 tapes. (Phonotapes)

Slides: *France, The Atlantic Coast.* Color. 30 slides. \$7.50. Showing coast, beaches, fishing villages, people and activities. (Franco-American Audio-Visual)

France, The Mediterranean Coast. Color. 30 slides. \$7.50. Shows tourist attractions, villages, people, their activities, coastal plains (Franco-American Audio-Visual)

Strips: *Chansons de France.* Set of 4. 1957. With captions. Color. \$6 each. Drawings and paintings. Presentation of French songs with illustrations for guidance. Guide contains suggestions for gestures, etc. (United World)

France. 1957. 58 frames. B&W. \$3.95. Correlated with the Fideler book of the same title. Shows the customs and occupations of the French people as well as the geography of the country. (Informative Classroom)

Molière's Le Misanthrope B&W. For Jr. and

Sr. College, possibly more advanced. Excellent for study of Molière's writings, stage settings, social life of the time, and other studies of the man. Captions in French. Detailed. (Educational Productions)

Tapes: *Comédie Française Taped Plays.* Single track at 3.75 ips. Britannicus, L'Ecole des femmes, Hernani, Cyrano de Bergerac, La reine morte. Average of 2 hours duration. Price varies. (Facsea)

Prenons le français. Produced by Sister Mary Grégoire, Rosary College. 15 minutes. Lists about 200 given names. Name is said first in English, then in French. Few nicknames. (Kent State)

Speak and Read French. Same as record above, both recorded by M. and Mme Armand Begué. Text included. (Phonotapes)

Language Laboratory Textbook

Spoken and Written French for the Language Laboratory, by Professor Fernand Marty, of Middlebury, in two books, is the indispensable textbook to be used in conjunction with a language laboratory. Book I is divided into Audio Section, and Spelling Section, which affords each teacher to determine what time lag he wants to use between the audio presentation and the visual presentation of each chapter. *Methods and Equipment for the Language Laboratory,* with illustrations, is another opus by Dr. Marty, a leading authority in the ever-growing laboratory technique.

GERMANY

Films:

Germany: Key to Europe. 21 min. B&W. Shows how events since World War II have made of this divided nation a conflict between two ideologies. Depicts the country's collapse and its military occupation; political maneuvers of the Soviet block; democratic Germany. Implications for Europe and the Western world. (NFBC)

Germany. People of the Industrial West. 16 min. Color and B&W. Since World War II, West Germany has served as a geographical buffer state between communism and the free world of the west. Its importance must not be minimized. Designed for social studies and geography classes. Shows rapid recovery and

sound economy of the post-war era. (EBF)

Introducing Germany. 20 min. Available from NATO, through United World Films, Inc. This is the 15th film on key nations of the free world. Emphasizes concepts relative to the social studies on the elementary, HS and college levels. (United World)

Ehe im Schatten (Marriage in the Shadows). 89 min. German dialogue with English subtitles. Directed by Hans Maetzig. Psychological thrills and realistic drama wrought into a stunning film. (Brandon)

Menschen am Sonntag (People on Sunday). 60 min. Silent film. Produced in 1929 but still remains as fresh today as it must have seemed thirty years ago. (Brandon)

Filmstrip:

Germany. 1957. 53 frames. B&W. \$3.75 with captions. Photos and maps. Correlated with the Fideler book of the same name. Describes the geography of Germany, the industries and the people. (Informative Classroom)

ITALY

Films:

Bambini ci guardano (The Children Are Watching Us). 85 min. Special rental. Directed by Vittorio de Sica. Italian dialog with English subtitles. The story of a child adrift within his immediate society. (Brandon)

1860. 73 min. Produced in 1933, now available in 16 mm. An episode in the life of Garibaldi, filmed largely in Sicily among the actual scenes of Garibaldi's patriotic adventures. (Brandon)

Le Due Verità. 105 min. 1952. Apply for rental rates. A murder trial in Milan with a surprising denouement, in which a young man (Michel Auclair) is accused of killing his mistress (Anna Maria Ferrero), but refuses to testify in his own behalf. Witnesses reconstruct one story and a lawyer gives an entirely different interpretation of the facts. (Brandon)

Francesca. 28 min. Free loan. Account of work being done by the Foster Parents' Plan. Story of a 12 year old Italian girl who lives near Rome, and how she is aided by the International Child relief organization. (Association Films)

Rome, 11 O'Clock. 91 min. Italian with

English titles. Cast includes Lea Padovani, Lucia Bose, Elena Arzi. Drama based on an actual incident in postwar Rome. (Brandon)

Lo sbaglio di esser vivo (The Flesh Is weak). 81 min. The humorous and romantic complications of this original tale of a man who, with his wife's assistance, pretends to be dead in order to collect a large insurance policy are deftly realized by a famous trio of actors, Vittorio De Sica, Isa Miranda, and Gino Cervi. (Brandon)

Shadow Over Italy. 30 min. Rental: \$15. Sale: \$300. The rise of communism and rebellion against ecclesiastical pressure are described against a background of natural beauty, ancient history, and Renaissance culture. (Unusual Films)

Sicily, Island of the Sun. 15 min. Color. \$150. Palermo, the capital city, Greek and Roman ruins, Tarantella dancers, puppet performance, hand carved and painted carts, Arabic methods of fishing. (Robert Davis)

La Strada (The Road). 107 min. Winner of several awards. One of best films. Directed by Federico Fellini. A moving and compassionate work. A mixture of realism and poetry. (Brandon)

Tre storie proibite. 105 min. 1952. Directed by Augusto Genina. Three young men recount their life stories in a hospital ward after being injured in an accident. (Brandon)

Leonardo da Vinci and His Art. 1957. 14 min. B&W: \$68.75; Color: \$125. Leonardo's drawings, woodwork, sketches, slides and paintings are woven together with rich scenes of Florence, the village of Vinci, and the landscape of Tuscany to create a film of imaginative beauty. Detailed examination of a number of paintings. (Coronet)

Leonardo da Vinci. His Inventions. 1957. 21 min. Rental: \$20. Explores Leonardo's theories on dynamism and the theoretical principles that regulate motion through the study of his attempt to create machines that would permit man to economize his efforts or multiply his means of action. (Pictura)

Filmstrip:

Italy. 1957. B&W. 60 frames. \$3.95. Photos and map. Correlated with Fideler's book of the same title. Depicts the geography of the

country and its people. (Informative Classroom)

LATIN AMERICA

General:

Early American Civilization. 1957. 14 min. Ruins of great cities of early people in Spanish America (Mayan, Aztecs, Incas). Shows art objects, and reconstructions attest today to the highly developed civilization of the Indians of early America. (Coronet)

Caribbean area:

Caribbean Souvenirs. Free loan. Color. 28 min. Flight to Cuba, Jamaica, Haiti, Santo Domingo, and Puerto Rico, as seen by a business girl flying a Caribbean trip. (Delta)

Chère Martinique. 1954. 15 min. French narration. Shows the island, its people and topography. (Facsea)

Middle America:

Middle America. 30 min. Color. Free loan. Shows the vast areas of Middle America planted mostly with coffee, bananas, oil palm and cocoa. Also traditions, handicrafts, outdoor weaving, and exquisite tapestry. (Associated Films)

Brazil:

The Amazon (People and Resources of Northern Brazil). 21 min. Color and B&W. The story of the largest river in the world is presented in this stimulating film, showing the people and resources of Northern Brazil. (EBF)

Brazil. People of the Highlands. Second edition of an earlier of the same title. 17 min. Color and B&W (EBF)

Coastal Brazil. 11 min. Sequel to "Rio" by Burton Holmes. (Park Films)

Ecuador: *Cayambe's Children.* 1955. 14 min. Color. Sale: \$110. An Indian girl, Anelida, lives on the slopes of Cayambe in the Educador Andes. Through the Picalqui Mission, her father learns to read and to improve his farming methods. All the family improve their lot. (Alan Shilin)

Children of Guatemala. 27 min. First of a series called "Children of Many Lands." Primarily for churches. (Vision)

Appointment in Honduras. 78 min. Color.

Produced by RKO. Exciting, revolutionary adventure amid tropical background. A patriot leads hostages, a weakling and his wife, through a terrible jungle. (Ideal)

Mexico:

Cumpleaños de Pepita. 16 min. Color. Sale: \$150. A birthday fiesta at the house of Pepita, near Pátzcuaro, Mexico, with birthday songs, and piñata-breaking. Pepita is presented a three-day-old donkey. Spanish narration. Intended for first year students. Present tense used throughout. Guide book. (IFB)

Chocate Tree. Free loan. Sponsored by Nestlé Co. Tells the story of Cortés discovering chocolate in Mexico, from here to a chocolate house in London, where the beverage first became popular, then back to Spanish America, in Brazil, where the cultivation and growth of cocoa bean today is shown. From here to Fulton, New York, to see Nestlé factories and manufacturing of its products. (Modern Talking)

Marketing in Mexico. 20 min. Color. Rental: \$15. Analysis of economic classes, buying psychology, distribution channels, advertising, problems of marketing; policy. Made for use in Harvard School of Business. (Fayerweather)

Mexican Fishing Village. 1956. 8 min. Color. Rental: \$5. Produced by Stuart Roe. Everyday life of the people of Janitzio, a tiny village of Mexico, at Lake Pátzcuaro. People depend solely on fishing for their livelihood. Music as background is authentic. (Bailey)

Mexican Village Coppermakers. 10 min. Color. In the little village of Mijas the people follow the trade of coppermaking, established before the coming of the Spaniards. Their methods of completed wares and the fiesta which follow are shown in detail. (Bailey)

Mexico. Color. Original film, sold by footage by eminent photographer. Includes Mexico City, Taxco, Xochimilco, bull fights, volcanoes, Puebla, Patzcuaro, Oaxaca, Acapulco, Toluca, etc. (Douglas)

Modern Mexico. 20 min. Color. Rental: \$15 Comprehensive survey of political, social and economic conditions, by Harvard Business School professor. (Fayerweather)

Naked Dawn, The. 82 min. B&W and Color. Studies the effect of greed upon a poor Mexican

farmer and his lovely young wife. A bandit's loot almost makes her reject her husband for the outlaw whose character seems the stronger. (United World)

Old Mexico. 1957. A travelogue for children on Mexico. Shows ruins, visit to floating gardens. (Dart Films)

Taxco. Village of Art. 17 min. Color. Sale: \$150. Can be used in art, and history classes at the upper elementary, Jr. and Sr. high school. (Hoefler)

Treasure of Pancho Villa. 96 min. Color. Rental: \$26.25. RKO picture. An adventure of an American soldier of fortune who falls in love with a school teacher caught in the fighting against the Federalists during the stormy era of 1914-1915 when Mexico seethed with revolutions. (Ideal)

Panama Canal. 1958. Color and B&W. History of the construction of the canal. Views of its operations: follows a ship through the canal from the Pacific to the Atlantic. (Coronet)

Paraguay. Yesterday and Tomorrow. 11 min. Color. \$100. Tells the story of a young woman in Paraguay who leaves the farm to become a teacher. Various phases of her education in a modern normal school are shown. Also results of friendly cooperation between the U. S. and Paraguay under the Point Four Program. (Hoefler)

Peru:

Children of the Sun. 1956. 21 min. B&W and Color. Describes the life of the Quechua Indians of Peru and customs that have prevailed through the ages. (Alan Shirlin)

Peruvians at Work and Play. 11 min. Color. \$100. Contrasts between old and new, urban and rural ways of life; occupation, recreations, (including siesta), native animals. (Wedberg-Lutes)

Vamos al Perú. English version: *Republic of Peru.* Color. Rental \$5. 11 min. Two parts: El Perú, and Lima. Shows physical areas, major cities, pre-Inca civilization, history of founding of Lima, important sites, activities of population; seasonal changes. (IFB)

Puerto Rico:

Puerto Rico. 55 min. Sale: \$195. "See It Now" Series; narrated by Edward R. Murrow.

Sponsored by Pan American Airways. A study in migration, slums, prejudice and the attempts of an underdeveloped area to pull itself up by its "bootstraps." (McGraw-Hill)

Puerto Rico. Queen of the Caribees. 15 min. Color and B&W. 15th century streets and ancient forts, tropical flora, San Juan Bautista day celebration, industries, homes and beaches. (Davies)

Puerto Rican Films: The following are available, free of charge from the Commonwealth of Puerto Rico. All are B&W unless otherwise indicated: In Spanish narration: *Una voz en la montaña, La trulla, Pueblo en acción, Desde las nubes, Un pedacito de tierra, La guitarra, Querer es poder, Trío vegabajeño, Doña Julia, Modesta, La escuela en la pantalla.* Spanish or English: *Roots of Happiness.* English: *A Girl from Puerto Rico* (Color), *Building with Rain, Fiesta Island* (Color), *Operation Bootstrap, Beyond the Valley.* As the titles indicate, these films deal with the various problems of Puerto Rico. (Commonwealth of Puerto Rico)

Filmstrips:

Along the Equator in Ecuador. 50 frames. 1957. Color. \$6. Aspects of both urban and rural life along the equator. (EBF)

Colonial Empire: Introducing the Caribbean colonies. 42 frames. Background, social conditions and progress of the people of the West Indies. (British)

Desert to Forest in Chile. 1957. 53 fr. Color. \$6. Points out the wealth of the Chilean desert. Shows how people live in southern Chile and contrasts life and topography of middle Chile with other regions. (EBF)

Farmers of Argentina. 1957. 52 frs. Color. \$6. Describes how people live and work on an estancia in Argentina, and shows the crops and livestock that are raised. (EBF)

Highland People of Bolivia. 1957. 49 frs. Color. \$6. Describes life and agriculture in the lowlands of the Yungas and activities of the people of the Highlands. Points out the self-sufficiency of the farmers around Lake Titicaca. (EBF)

Inca Lands in Peru. 1957. Color. \$7. Contrasts the Peruvian highlands with the lowlands. (EBF)

Introducing Central America. Color. One of 6

filmstrips on Latin America and Asia. (McGraw-Hill)

Latin America: Middle America. 7 filmstrips, average 45 frs. Color. \$6 or \$38 all. Titles: 1. Mexico. Our Next-Door Neighbor; 2. Same, second part. 3. Central America, Bridge Between the Americas. 4. Same, second part. 5. Puerto Rico, The New Commonwealth. 6. Island Republics, Cuba, Dominican Republic and Haiti. 7. West Indies, Islands of Many Flags. (McGraw-Hill)

Latin America. Regions and Countries of South America. Set of 7. \$6 each or \$38 all. Titles: Brazil and Guianas (2 parts), Countries of the Northwest (2 parts), Countries of the Andes (2 parts), Countries of the Río de la Plata. (McGraw-Hill)

Long Way to Tenango, The. Color. Mexico. \$5. A little Mexican boy's dishonest scheme to make money plunges him into a quicksand trap and gives a missionary a chance to talk to him about the Lord Jesus. (Scripture Press)

Mexico in Filmstrips. 8, color. \$4 each. Titles: The History of Mexico. 2. The Land and Its Uses. 3. Same, second part. 4. How the People of Mexico Live. 5. Mexican Markets. 6. Mexico City. 7. Arts and Crafts. 8. Mexicans at Play. (Scribner's)

Mexico: Our Friendly Neighbor. 9 filmstrips. Color. \$4 each. \$25 for set. Titles: 1. Historical Background. 2. Geographic Background. 3. People: Their Dress, Home, Food. 4. Fiestas, Recreation, Education, Markets, Handicrafts. 5. Agriculture. 6. Natural Resources and Major Industries. 7. Fishing, Livestock, Transportation, Conservation. 8. Mexico City. 9. Other Cities. (Eye Gate)

Mexico. Yesterday and Today. 6 filmstrips. Color. Average 36 frs. \$5.75 each or \$31.50 set. Views of what happened before and what is happening in Mexico starting with the Aztecs. (Handy)

Panama Canal. Based on Landmark Book of same title. Spanish explorations and the original dream of a water route across Panama. Analysis of canal construction; after decision to construct a Panama railroad. (Enrichment Teaching)

Panama Canal. 1957. 29 frs. Color. \$4. Explains why the U. S. needed to build the Canal, problems which arose, and how rights were ob-

tained to build it. (Eye Gate)

The Republic of South America. The Andean Nations. 9 filmstrips. Average 38 frs. Color. Guide. Geography, history and problems of the various Andean countries. (Eye Gate)

Witch Doctor's Curse. 1957. 43 frs. Color. \$5. Shows how a young Indian girl living in the jungles of Ecuador receives the curse of death from the witch doctor and is taught by the Christian missionaries about everlasting life and the salvation of Jesus. (Scripture Press)

Picture Cards:

For development of oral Spanish and French. 3 sets: Beginning consonant sounds. 2. Beginning consonant blends. 3. Familiar activities. \$1.25 per set; 3, \$3.50. Each card has equivalent in English, Spanish and French. Cards are 5½" square. Hand drawn illustrations on one side, reading on reverse. (Springer)

Records:

Spanish for Children (Hear-Repeat-Speak). 2 LP. \$4.94 with manual. Twelve different situations common to the child's everyday life. In the dialogue, based on these situations, the child hears first the English, then its Spanish equivalent. Each sentence is spoken several times entire and in parts, with silent spaces left for repetition. Clear voice of native speaker, both children and adults. (Othenheimer)

Slides:

Meston slides, in color, about countries language teachers are interested. Large selection. 4 in package, for \$98 per set. (Meston)

SPAIN

Films:

Bullfight. 76 min. History, meaning and suspense of the fight. Apply for rental. (Contemporary)

Calvary. In Spanish. Color. Loan-lease arrangement. Religious film distributed by Bob Jones University.

Don Quixote. Color. 120 min. Produced and directed by Grigory Kozintsev. Russian dialogue with English subtitles. (Brandon)

Gitans d'Espagne. 17 min. Describes several classes of Spanish gypsies. French narration. (Facsea)

Goya. 20 min. B&W. \$110. Life of the artist told through his work. Original score composed and played by Vicente Gómez, guitarist. (Harrison)

Iturbi, José. Two parts. I: Sevilla and Fantasie-Impromptu, by Chopin. II: 3 short pieces by Rameau, played on the harpsichord, "Hungarian Rhapsody No. 11," by Liszt. Brief explanations. (Official).

Lessons in Spanish. 11 min. Scenes of a typical Spanish family, including their home, farm, going to the city, selling, and buying. Street scenes, eating, and dancing. (EBF)

Velázquez. 1956. 15 min. Color. Rental: \$12.50. Critical analysis of the work of Velázquez as exemplified by paintings in the Prado Museum. (IFB)

Village of Spain. 21 min. Color. A social document of a Spanish village and the life of a family living in it today. Warm, intimate picture of the town's culture, family life, religion and education, and contrasts the urban life of a neighboring city. (Churchill-Wexler)

MISCELLANEOUS FILMS

Austria:

Austria. 17 min. U. S. Dept. of the Army film, showing background study of Austria's history and current social, economic and political status. (U. S. Army)

Farmer of Austria. 16 min. Color and B&W. The story of the Eggers and their children as farmers in the lovely Alpine country of southern Austria. They are a remarkable example of co-operative family enterprise in which hard work from each member, with little help from machines, results in a good life and modest prosperity. (Churchill-Wexler)

Vienna Today. 27 min. A March of Time film showing life in the capital seen from several angles. (McGraw-Hill)

Wings of Song. 15 min. Presentation of the Vienna Choir Boys. Includes views of Vienna. (Brandon)

Wings to Austria. 27 min. Color. A Pan American Airways film. An unusual touristic picture of the attractions of this country. (Ideal)

* * *

King's Highway. Color. 20 min. Rental: \$5. A travelogue of the dramatic route traveled by

Father Junipero Serra, founder of the chain of missions in Southern California. (Films)

Kiss of Fire. 87 min. B&W and Color. Based on the Jonreed Lauritzen novel "The Rose and the Flame." Deals with intrigue among the early Spanish Royalists who plundered the Pacific coast, and a romance between a soldier and a Spanish princess. (United World)

Overcoming Objections. In Spanish. Half hour sales training film. Also in Swedish, Norwegian and French sound track. (Dartnell)

Russia. 25 min. Color. Sale: \$250. Modern Russia set in its historical and geographical background. Scenes of life in Czarist Russia introduces sections on current status and development in the USSR of religion, agriculture, housing, industry, education and science. (International Film Foundation)

Soviet Union. The Land and the People. 16 min. B&W. Educational collaborator: W. R. McConnell, Miami University, Oxford. Surveys the country, showing its great diversity in land, farming, climate and human activities. Emphasis is upon the trend toward future development as seen in expanding heavy industry. (Coronet)

The Sounds of Russian

The latest recording on this language, "voiced" by Mrs. Ludmila Alexeev, native of Petrograd, planned and edited by Prof. Thomas F. Magner (Minnesota). A 7" vinylite, played at 33 $\frac{1}{3}$ rpm, lasting 11 minutes. \$1 (EMC)

Sounds and Notes

There are some 215 college and university language labs already functioning in 41 states, with many more in the planning stages. Latest: Pomona College, Michigan State, Fifth Army (Chicago), Davidson College, etc Caltex has produced a series of films to be used in more than 70 eastern hemisphere countries to promote international understanding, using films. Already available in English, French and Dutch. Translating machine? Soon to be here, says Chief Foreign Adaptation Branch, U. S. Army. "The Gaucho" for TV, a series of new films, is being filmed at Churubusco Studios.

JOSÉ SÁNCHEZ

University of Illinois (Chicago)

KEY TO PRODUCERS AND DISTRIBUTORS

- Air France, 683 Fifth Ave., N. Y.
 Alan Shilin: See Shilin
 Army: Dept. of the Army, Washington (or other districts)
 Association Films, Broad at Elm, Ridfield, N. J.; La Grange, Ill.
 Austrian State Tourist Dept., 48 E. 48th St., N. Y. 17
 Bailey Films, Inc., 6509 De Longpré Ave., Hollywood 28, Cal.
 Brandon Films, 200 W. 57th St., N. Y. 18
 British Information Services. c/o Contemporary Films, Inc.
 Churchill-Wexler Film Productions, 801 N. Seward St., Los Angeles 28
 Cinema 16, 175 Lexington Ave., N. Y. 16
 Contemporary Films, 13 East 37th St., N. Y. 16
 Coronet Films, 65 E. So. Water St., Chicago 1
 Dart Film Distribution, Inc., 112 W. 48th St., N. Y.
 Dartnell Corporation, The, 4660 N. Ravenswood, Chicago
 Davis, Robert, Box 512, Carey, Ill.
 Delta C&S Airlines, Municipal Airport, Atlanta, Georgia
 Douglas, Neil, Box 604, Meriden, Conn.
 EBF: Encyclopaedia Britannica Films, Wilmette, Illinois
 Educational Productions, 17 Denhigh St., London
 EMC Recording Corp., 806 East 7th St., St. Paul 6, Minn.
 Enrichment Teaching Materials, 246 Fifth Ave., N. Y. 1
 Eye Gate House, Inc., 2716 41th Ave., Long Island City 1, N. Y.
 FACSEA: Franco Am. Services and Educational Aid, 972-5th Ave., N. Y.
 Fayerweather, Prof. John. Room 112 Baker Library, Soldiers Field, Boston 63
 Film Classic Exchange, Fredonia, N. Y.
 Films, Inc., Wilmette, Ill.
 Focus Films Co., 1385 Westwood Blvd., Los Angeles 24
 Franco-American Audio Visual, Box 352, Gambier, Ohio
 Handy: Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11
 Harcourt, Brace, and Co., 383 Madison Ave., N. Y. 17
 Harrison, Edward, 1501 Broadway, N. Y.
 Hoefer, Paul, Productions, 7934 Santa Monica Blvd., Los Angeles 46
 Ideal Pictures, 58 East So. Water St., Chicago 1
 Informative Classroom Picture Publishers, 40 Iona Ave., N.W., Grand Rapids 2, Michigan
 Institute of Visual Training, 40 E. 49th St., N. Y. 17
 IFB: International Film Bureau, 57 East Jackson Blvd., Chicago 4
 International Film Foundation, 270 Park Ave., N. Y. 17
 Kent State University, Visual Aids Center, Kent, Ohio.
 Language Institute, Inc., Allentown, Pa.
 Marty, Prof. Fernand, Box 54, Middlebury College, Middlebury, Vt.
 McGraw-Hill, Film Division, 330 42nd St., N. Y. 36
 Meston's Travels, Inc., 3801 N. Piedras, El Paso
 Modern Talking Picture Service, 45 Rockefeller Plaza, N. Y. 20
 NFBC (Nat. Film Board of Canada), 400 W. Madison St., Chicago
 Official Films, Inc., Grand and Linden Aves., Ridgfield, N. Y.
 Ottenheimer Publishers, 4805 Nelson Ave., Baltimore 15, Md.
 Park Films, 228 N. Almont Dr., Beverley Hills, Cal.
 Phonotapes, 853 Ninth Ave., N. Y. 19
 Pictura Films, Inc., 487 Park Ave., N. Y. 22
 Puerto Rico Visitors Bureau, 579 Fifth Ave., N. Y. 17
 Radiant Films, 358 W. 44th St., N. Y.
 RKO, 1270. Ave. of the Americas, N. Y. 20
 Scribners and Sons, Charles, 597 Fifth Ave., N. Y. 17
 Scripture Press, 1825 College Ave., Wheaton, Ill.
 Shilin Productions, Alan, 450 W. 56th St., N. Y. 19
 Springer, M. D., 617 N. Stanton St., El Paso
 Syracuse University, Audio-Visual Center, Collendale Campus, Syracuse 10, N. Y.
 United World Films, Inc., 1445 Park Ave., N. Y. 29
 Unusual Films, Bob Jones University, Greenville, N. C.
 Wayne University, Att. Mr. Henry Corbacho, Detroit 1
 Weidberg-Lutes, 1104 Fair Oakes Ave., So. Pasadena, Cal.

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NOTICE TO SUBSCRIBERS

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Notes and News

Putting the Conjugation in the Orbit

One of the most senseless procedures in the teaching of a spoken language is the time-told pattern of the verb conjugation. Whoever speaks or reads in the sequence of "I dance, you (singular) dance, he, she, it dances, we dance, you (plural) dance, they dance"?

A more natural method of learning verbs is in the order of their use in conversation. The first person, I, the second person, YOU, and the summary of the two persons in WE constitute the majority of verb-usage and sequence in ordinary speech.

Let us observe some simple basic conversation patterns:

"You are going with us?"
"No, I am not going."
"Then, we'll go without you."
or
"Am I going with you?"
"Yes, you are going with me. We are leaving on time. John will go when he is ready."

When the third person is mentioned, HE, SHE, or IT is invariably brought up last. You can imagine a continuation of both of the preceding conversations. Both would, no doubt, involve further use of the most important pronouns, YOU and I.

If this is the usual, natural, and logical order of speaking, why not make a new pattern for conjugations accordingly?

At the beginning of your verb lessons you can explain to your class that they are going to start with the most

important person in the world—I; then, the second person in importance—YOU; next, the two most important people together—WE; last of all, the people of least importance and in third position—those "over there," HE, SHE, IT, and THEY.

You should initiate them to the forms orally and with motions indicating the person involved. The system is very easy: the pupils should point to themselves as I, first of all; then, to the teacher as YOU; next, they should extend both arms indicating WE; then to a boy as HE and a girl as SHE; finally, they should point to the people "in the corridor" or "over there" as THEY.

The motions are very important. When the class in unison gives the verb forms orally in the order suggested, indicating the persons involved, the relationship between person, pronoun, and verb ending becomes closely associated. With the pointing, speaking, and hearing, three types of images are recorded—the visual, kinesthetic, and auditory. Thus, the verb patterns tend to become automatic.

Not only are verbs learned practically in this manner, but the different types of pronouns may be added eventually in practicing the verb patterns.

This is the plan I have followed for some time in my French and Spanish classes. I have found it is a system readily responded to by students, and it is most satisfactory in its results. Conversation is facilitated to an amazing degree. If you do not believe it, try it.

HELEN NATALIE MAYO

Albany (N. Y.) High School

Works of Art as Subject Matter for Composition and Conversation in Foreign Language Teaching

It is a regrettable fact the intermediate and even the third year language students of foreign modern languages have little opportunity to learn about the artists and their contribution to the culture of a people as well as of the great authors and their works. Ways and means to improve this situation are neither difficult nor expensive. Most teachers of foreign languages have a great appreciation of the art treasures of the country of interest. Many even have collections of reprints of great works of art in their files and display these occasionally. Some are able to obtain good pictures or color slides from the public library. Works of art are excellent aids in foreign language classes.

The present day student is audio-visual minded. He is naturally disposed to discuss what he sees. This particular attribute is a source and a store which the teacher can utilize to great advantage. For a class in composition and

conversation he finds excellent subjects for writing and speaking in the works of the artists of the 19th century. In the field of German, for example, are the fine paintings of Moritz von Schwind, Ludwig Richter, Hans Thoma, Wilhelm Leibl, Carl Spitzweg, to mention only a few, whose works serve the purpose very well. Pictures, such as Carl Spitzweg's *Der arme Poet*, or Moritz von Schwind's *Die Morgenstunde* are appealing subjects for discussion, for description, and for comparison of the old with the new way of living. Leibl's *Bauernjäger* or Thoma's *Herbstlicher Park*, realistic landscapes, stimulate the imagination, lead to new ideas, to new expressions; they open an extensive field to practice the skills of writing and of speaking. The works of Moritz von Schwind offer excellent illustrations of important phases of German literature from "Parzival" to fairy-tales, and to real life. Thoma's *Geiger im Mondschein*

is of special to the student and excites many questions. The pasture and animal pictures of the Schwyz artist Rudolf Koller are amazingly realistic and beautiful. Reprints of the works of artists of other countries and other periods are as suitable and as appropriate as those of the German artists of the 19th century. The pictures reproduced on the various art calendars are very valuable aids; they help to increase the student's ease, assurance and fluency in conversation.

Contemporary illustrative materials are used by many teachers and they are interesting and good subject matter for composition and conversation. The travel agencies of the various countries offer timely and frequently very colorful posters, maps, and booklets to institutions of higher education; all of which are valuable aids in language teaching. Such illustrative materials help the student to realize that international affairs are America's affairs. He becomes keenly aware of the fact that intellectual as well as material progress is essential for the welfare of America. He begins to realize that a truly liberal education will be a bridge to the road of success for him.

Knowledge of at least one foreign language is an essential of a liberal education. Language teachers agree with John A. Lester, Jr. who states that "there is mounting evidence that the study of a foreign language does in fact quicken a student's entire intellectual activity, and increases his grasp of other studies he undertakes."¹ Language teachers are aware of the obligations they have of stimulating and nourishing the intellectual curiosity of their students and to lead them with the best means they can find to good

results, the knowledge of a foreign language. Great works of art are such a means. The good picture sharpens the student's interest, it enlivens his curiosity; he wants to know what, when, where, how, it happened. His conversational powers are taxed; he might stumble a few times over new expressions, but nevertheless he will leave the class room with a feeling of satisfaction, a sense of accomplishment. A shift from the text book to an inspiring work of art that offers a different and wider perspective is always enthusiastically received by the student. With a new field to explore he feels that he is making progress, his self-assurance is strengthened; he feels that even though language learning is not an easy task, it is a very rewarding one, for his horizon is widening, his understanding deepening; he is maturing. The teacher feels that teaching composition and conversation by using as illustrative material reprints from great works of art, he is leading the student to expand and better understand the culture of another people. As he becomes more appreciative of the art treasures of another land, he also builds up greater esteem for those of his own country. His achievements in conversation and in writing are progressing, his vocabulary is improving. His education is being liberalized through the medium of art.

SISTER M. THECLA, RMS

Mount Mercy College
Pittsburgh, Pennsylvania

¹ John A. Lester, Jr., "Languages and a Liberal Education," *MLJ*, XLII (May 1958), 213-17.

Announcement of Open Public Meeting of National Federation, December 30, 1958

The National Federation of Modern Language Teachers Associations will hold an open public meeting at 8 P.M. on December 30, 1958 in the Terrace Ball Room of the Statler-Hilton Hotel, New York City.

The guest of honor and principal speaker will be Dr. James Earl McGrath, Executive Officer of the Institute of Higher Education, Teachers College, Columbia University. Dr. McGrath will speak on "The Crucial Importance of the Humanities in a Science-Dominated World."

Dr. McGrath is former President of the University of Kansas City and former U.S. Commissioner of Education. As Commissioner of Education his two epoch-making addresses in 1952 and 1953 on the need for foreign languages touched off the recent renaissance in foreign language teaching and study. Dr. McGrath is Honorary President for 1958 of the National Federation of Modern Language Teachers Associations.

Following Dr. McGrath's Address, Dr. Arthur P. Coleman, President of Alliance College and former President of the Federation and of the American Association of Teachers

of Slavic and Eastern European Languages, will act as chairman of a panel discussion on the topic "How Far Have the Modern Foreign Languages Progressed Since the End of World War II, and What Remains to Be Done?" The other panel members will be announced later.

All the members of the profession in attendance at the meetings of the MLA and associated organizations are cordially invited to attend and bring their friends. In addition, a special invitation is extended to teachers and educational administrators of the New York area, admirers of Dr. McGrath, and the general public, to attend the meeting. Professor Norma V. Fornaciari of Roosevelt University, Chicago, President of the National Federation of Modern Language Teachers and Secretary-Treasurer of the American Association of Teachers of Italian, will preside.

HENRY GRATTAN DOYLE,
Secretary-Treasurer

5500 Thirty-third St., N.W.
Washington 15, D.C.

* * *

The great enemy of clear language is insincerity.

—GEORGE ORWELL

* * *

Book Reviews

GOIAN, PIERRE, ed., *Dictionnaire usuel par le texte et par l'image*. Paris: Quillet-Flammarion, 1956, pp. 1458.

The Quillet-Flammarion *Dictionnaire usuel* is not a new edition of an established desk dictionary. It is a brand-new book in the field and deserves the attention of all who are professionally concerned with French.

The name Quillet is known through earlier lexicographical publications: the *Dictionnaire encyclopédique* (1934) in seven volumes, earliest of the series; the *Nouvelle encyclopédie autodidactique* (1947) in four volumes; the *Dictionnaire Quillet de la langue française* (1948) in three volumes. These publications, however, are seldom found in the United States since they have been sold through book agents, who also introduced them into Canada.

The present association of Quillet with Flammarion does not, apparently, involve editorial collaboration; it seems rather to be a commercial arrangement which offers two important advantages: incorporation of the well-known name Flammarion and distribution through the machinery of this firm. The move appears to have been a successful one, for the new dictionary is found in bookstores everywhere in France and has sold rather well.

The word *usuel* in the title has no special or technical meaning—as in French libraries, where it designates reference works that must be consulted in the library. By *usuel* the editors mean merely that they intend this book as the usual reference work of students in the primary and secondary schools, for whom it has been specifically prepared.

In the following examination of the *Dictionnaire usuel* reference to the *Nouveau petit Larousse* is inescapable. Not only do the editors of the *Dictionnaire usuel* in their preface and foreword invite comparison with predecessors, but the only satisfactory way of appraising what is new is to consider it in the light of what is already known. The reviewer trusts that what he intends as an objective comparison will at no point appear odious.

The *Dictionnaire usuel* is an attractive book, somewhat larger than NPL and weighing eleven ounces more. The paper is of good quality and the print is slightly larger. The printing itself, both of the text and of the illustrations, is less sharp than that of NPL, and it is necessary to report that the binding is not good.

The contents of the *Dictionnaire usuel* are not sorted out as they are in the earlier Quillet publications, or in NPL with its well-known separation of the vocabulary from the section Arts-Lettres-Sciences. Everything is given in a single alphabetical listing as in *The American College Dictionary*, *Webster's New World Dictionary*, and, of course, in the *Larousse du XXe siècle*.

In the foreword the editors express disapproval of foreign phrases of the sort which, inconsistently, they describe as

pleasing only to those dominated by "un esprit *laudator temporis acti*." Although one may agree that a profusion of such phrases is a blemish rather than an adornment, secondary students will nevertheless encounter them. It is fortunate that the editors have, apparently *invite*, included a certain number—e.g., *mens sana in corpore sano*, *nil admirari*, *e pur si muove*, *to be or not to be*, *eurêka*. The inclusion of these terms in the single alphabetization is an advantage since it obviates the occasional need to look in more than one place. (In NPL *ibidem* is given in the vocabulary, *sic* in the "section rose.")

Frequently a new dictionary displays a more liberal attitude than its predecessors toward new or disputed terms. This tendency has been very evident in the United States. The *Dictionnaire usuel*, however, is definitely less receptive to change than is NPL. The Avant-Propos states explicitly that the dictionary does not contain slang (although "arg." is found in its table of abbreviations), technical trade terms, or *vulgarités* ("qui cherchent à s'insinuer sous le couvert du langage familier"). This conservative position in contrast to the linguistic liberalism current in this country reflects to a considerable degree the attitude of the French to language. Many Americans may welcome a dictionary which seems to absolve them from laxity in language; the French do not.

Of some 200 items which this reviewer established as recorded for the first time by NPL in its 1956 edition (v. *The Modern Language Journal*, Nov. 1957) no more than half are in the Quillet. Items in this list which Quillet does give—e.g., *canasta*, *cinéma*, *delco*, *digest*, *disquaire*, *exhibitionnisme*, *fellagh* (pl. *fellagha*), *libido*, *mach*, *pétanque*, *samba*, *transistor*, *western*, as well as *schnorkel* (a more satisfactory spelling than NPL's *schnorchel*)—were presumably decided upon independently of their inclusion in NPL since the two dictionaries were published within a short time of each other. It is idle to speculate whether certain items—*asdic*, *automation*, *buna*, *cardigan*, *station-service*, *visionneuse*—have been omitted through principle or oversight. In any event, it should be stated that omission of words is by no means as great a drawback as the statements in the Avant-Propos would lead one to expect.

More serious, it would seem, is the strange decision not to give etymologies, although in fairness it should be noted that etymology receives rather scant treatment in NPL. Presumably, one interested in historical semantics, an aspect of language well handled in American dictionaries, already owns Dauzat's invaluable *Dictionnaire étymologique*. Unfortunately, no comparable volume is available for French pronunciation, and the editors of Quillet, although they record certain pronunciations differently from NPL (*yacht* more realistically, *succinctement* rather unrealistically, a choice between *incog-nilo* and *co-nyi*), missed a

golden opportunity to challenge NPL in this area. Careful treatment of pronunciation could have increased the usefulness, and sales, of the Quillet.

Does the Quillet explain words or acceptations of words not found in NPL? The answer is that in some instances it does: *jaquette* ("book jacket"), *shed*, *télétype*, *télépointage*, *téléostéens*, *mur des Lamentations* (with illustration), *impliquer* (in the modern sense "to indicate, reflect"), as well as *matériau*, which is ugly but in constant use (and which Mansion recorded over twenty years ago).

Although the preface comments testily on the practice of dictionaries to copy predecessors, this reviewer's study of the *Dictionnaire usuel* has not convinced him that it was itself compiled in *vacuo*; in fact, such a procedure would be futile, for any short, accurate definition of a word is likely to be similar to the definition to be found elsewhere. But Quillet does, of course, offer variation in wording and in examples; if both Quillet and NPL are used, a sort of precision through triangulation sometimes results.

Of particular usefulness are the illustrations. These are abundant, many in color, but they are not uniform in quality. The colored maps at the end are rather good, but the spot maps are not very clear. It is obviously undesirable for a new dictionary to have any close resemblance to a predecessor, and the editors have naturally made an effort to provide illustrations which appear fresh. Thus one using both Quillet and NPL finds advantages: the two dictionaries do not illustrate the same things, and when they do, objects are usually seen from different angles or with emphasis on different aspects. Thus Larousse illustrates *face-à-main*, which Quillet does not even list, and Quillet illustrates *téléphérique*. There is also variety in the topics covered by full-page plates. Gastronomes will appreciate Quillet's diagrams of cuts of meat (p. 185). The pages devoted by the two dictionaries to *maison*, *oiseaux*, *poissons*, *fleurs*, and many other things, complement each other.

The sort of material found in NPL in the section Arts-Lettres-Sciences is in general more briefly stated in Quillet, but information has not been drastically curtailed as one might fear from the harsh references in the Avant-Propos to thumbnail sketches and *analyses-express*.

Virtual monopoly usually is not a wholesome thing, and the appearance of the *Dictionnaire usuel* is welcome, even though the Librairie Larousse has never needed the goad of competition to maintain its high standards. The reviewer has subjected the *Dictionnaire usuel* to the most reliable and rigorous test of all: actual use over a period of several months. It has come through this test very creditably and deserves to be recommended as a second desk dictionary. Libraries also would do well to add it to their reference shelves. Even as a dictionary of first recourse, the Quillet-Flammarion gives good service, although those who wish only one desk dictionary will prefer the latest edition of NPL.

It is a pity that the *Dictionnaire usuel* is not better known in this country. Many booksellers do not stock it at all; others report that sales have been slight. Originally published at 1500 francs, the Quillet has risen slightly, but it still may be had in this country for a little over five dollars. The second edition, now on sale, does not differ in any important respect from the original (1956). Merely a

few obvious misprints have been corrected, among them the delightful *coquille* "laine de vers" (insulating material), which makes the first printing a minor collector's item.

FREDERIC ARNOLD

State Teachers College
Plattsburgh, N. Y.

PARKER, CLIFFORD S., *Contes d'hier et d'aujourd'hui*. New York: The Dryden Press, 1958, pp. xxii+365. \$3.75.

As its title indicates, *Contes d'hier et d'aujourd'hui* is an anthology of stories by nineteenth and twentieth century French writers. In order of appearance, the authors are: Tristan Bernard (2 stories); André Maurois (3); Alphonse Daudet (2); Guy de Maupassant (2); Prosper Mérimée (1); Georges Duhamel (2); François Mauriac (1); Marcel Aymé (1); and Anatole France (1). In his preface, Professor Parker remarks that the stories are all definitely French in material and in manner, and that as a group they show variety, intelligence and stylistic excellence. The reader will agree with him on all these points.

The selection of stories for an anthology is always a difficult task, since the editor must try to please teachers as well as students. The latter are not easily predictable in their likes and dislikes, and the opinions of the former are quite naturally colored by their personal tastes. It is therefore probable that no anthology can ever completely satisfy any teacher unless he has compiled it himself, and in some cases his reactions may also influence his students. However, Professor Parker's choices should certainly delight a majority, and one is especially inclined to welcome the selections from such authors as Daudet, Maupassant, Mérimée and Anatole France, who have been banished from textbooks appearing in recent years, on the grounds that students must necessarily prefer contemporary writers. A more valid objection, of course, was that teachers were tired of rereading the same stories year after year, although this could always have been avoided simply by choosing from the vast production of such an author as Maupassant stories which had not already appeared in every anthology on the market. Professor Parker is not guilty of such banal choices, except possibly in the case of Maupassant's *la Ficelle* (a masterpiece nevertheless), and even if one might be tempted to pronounce the two tales of Tristan Bernard undistinguished, and to find Daudet's *les Vieux* too cloyingly sentimental for the modern classroom, one is compensated for these lapses by the entertaining stories of Maurois and Aymé; by *Mateo Falcone*, which never fails to arouse the interest of students; and by the witty prose of Anatole France, whom Professor Parker defends against his critics in a brief biography.

The book is attractive in format and unusual in arrangement. Thus the text of each story appears on the right-hand page only, and facing it on the left-hand page are "Exercices sur le texte," and notes. Professor Parker tells us that his aim is to help students acquire the ability to read French directly, without translating, while at the same time learning something of French life and character. It would appear that the exercises provided are admirably adapted to accomplish this aim. There is a great variety of these exercises, including questions which require only an

affirmative or negative answer; other questions which call for more elaborate replies in French; multiple choice questions; completion questions; phrases where it is necessary to correct a few words, etc. A few exercises require translation from English into French or from French into English, when this seems particularly desirable. The notes are excellent, and frequently clarify certain difficulties which beset American students but which are inexplicably neglected in many grammars, such as the proper translation of "il ne faut pas" (note to p. 5, l. 23); the use of inverted word order in relative clauses (note to p. 23, l. 7); the use of the pluperfect subjunctive as a conditional perfect (note to p. 83, l. 4); and such deceptive cognates as "assister" (note to p. 11, l. 22) and "ignorer" (note to p. 33, l. 22). Indeed it seems that a student of reasonable attainments in a second-year college course or third-year high-school course will have to refer very little to the vocabulary if he will only trouble to study the notes with care.

Typographical errors are comparatively few, but the following may be noted. On p. xviii, in the quotation from R. Michaud on Mauriac, "leechers" ought surely to read either "leeches" or "lechers." On p. 10, question 5, the letter *r* is missing in the word "garçon," and on p. 48, exercise II, question 2, the letter *o* is missing in the word "pouvait." In the note to p. 13, l. 28, "nickle" should read "nickel," and on p. 22, exercise I, question 2, "Blaise" should read "Glaize." We find "échaudée" instead of "échaudé" in the note to p. 63, l. 7, although the word is correctly spelled in the text itself and in the vocabulary. In the exercise on p. 120, question 6 would make sense only if it read, "Mateo punira son fils, dit *Gamba* etc." rather than "dit *Mateo*" as it now stands. "Buen giorno" in the note to p. 129, l. 5 should of course be "Buon giorno"; and the English expression "to bawl out" is twice misspelled as "to ball out," first in a note to p. 220, l. 13, and also in the vocabulary, p. 324: "engueuler (colloq.) to ball out." Such misprints as these are of minor importance and can easily be corrected in a later edition of the reader. At the same time, the note to p. 279, l. 13 should be revised to explain that the definitive title of Giraudoux' *L'Apollon de Marsac* is *L'Apollon de Bel-lac*. Might one also register a mild protest at the remark that this "is one of his [Giraudoux'] least important plays"? The charm of this comedy and also its success on stage and television would seem to warrant a higher estimate of its value.

Because of its many excellent qualifications, *Contes d'hier et d'aujourd'hui* should prove to be a very popular text. Teachers will find the exercises valuable for an oral approach, and yet the book could be used equally well by those who prefer other methods. Students will find the notes extremely helpful, and should be sufficiently interested by the biographical sketches of the authors furnished by Professor Parker to pursue further their reading in other works of these writers.

WILLIAM M. SCHUYLER

University of Illinois
Chicago Undergraduate Division

KURT, TUCHOLSKY, *The World is a Comedy: A Tucholsky Anthology*. Translated and edited (with an introductory essay) by Harry Zohn.

Cambridge, Massachusetts: Sci-Art Publishers, 1957, 236 pages, \$3.75.

Hermann Friedmann and Otto Mann have recently published *Expressionismus*, a collection of essays by various hands. *Expressionismus* is a good and a useful book, but has very little to say about the German satirical writers of the teens, the twenties, and the thirties. No doubt, the editors excluded discussions of Karl Kraus, Bert Brecht, Erich Kästner, and Kurt Tucholsky because these writers do not properly belong to expressionism, however much they may employ expressionistic techniques and search for expressionistic goals. Also, the editors have a bad case of *morbus teutonicus ponderosus* (of which sentences like "Mithin war hier der Mensch nur in seiner Gottbezogenheit eigentlich Mensch" are the symptoms); and it may have seemed somehow improper—to their subconscious, at least—to include satirists in their symposium. After all, as Tucholsky said, humor discredits one in Germany.

Kraus, Brecht, and Kästner have been given scholarly consideration in other quarters. Erich Heller managed to dispel the Germanists' indifference to Kraus, the Brecht-bibliography of Gerhard Nellhaus provided an indispensable tool for work on "poor B.B.," and John Winkelmann did yeoman service with his monographs on Kästner. Now, Harry Zohn—an American Germanist, like Nellhaus and Winkelmann—has given us a large taste of Kurt Tucholsky, the Berlin feuilletonist, the self-styled "Mann mit der eisernen Schnauze und dem goldenen Herzen."

Tucholsky was born in Berlin in 1890, served in the First World War, and emerged from that experience a convinced pacifist. From 1913 until 1933 he wrote for the journal, *Die Schaubühne* (later, *Die Weltbühne*); when Hitler came to power, Tucholsky made Sweden, long his spiritual home, his residence. In December, 1935, Tucholsky killed himself at the little Västergötland town of Hindås, and thus became the first of those literary men whom Nazism, or the mere thought of its horrors, drove to suicide. Less than a year later, Eugen Gottlob Winkler swallowed an overdose of veronal; then Ernst Toller ended his life in a New York hotel (1939); and, just before the tide of war turned against Germany (1942), Stefan Zweig did away with himself in Brazil.

Tucholsky was not a satirist with staying power; there exists no *Fabian* or *Dreigroschenoper* or *Die letzten Tage der Menschheit* from his pen. Instead, he was a master of the vignette, a fact which has, in one way, made the task of Dr. Zohn, his editor and translator, easier: the bonbons in Zohn's sampler are small but complete. On the other hand, Zohn had to be careful to choose those Tucholsky-pieces most representative of the satirist's skill and range, and this difficult test has been met very well. A successful editor, Zohn has also proved to be a gifted translator; unlike many translators of prose, Zohn has taken the trouble to understand the exact meaning of what Tucholsky says, and then the further trouble to find an accurate, and a living, English equivalent. Zohn errs but rarely; in a few instances he uses slang phrase which are either dated or not a part of American speech. "Aw, phooey" (p. 80) was common two decades ago, but lately I have heard it only among elderly German-Americans. "That woman . . . keeps to the straight and narrow, she does" (p. 99) and "hurry up and

come 'ere" (p. 111) are more British than American, and "let the winds blow about your nose a bit" (p. 112) is unfamiliar on both sides of the Atlantic. "Meshuggeh" (p. 118) will be unintelligible to many readers, and "let's see; you really as beautiful as ever'body allus says" (p. 181) is momentarily puzzling.

Is Tucholsky's work "great satire," as Dr. Zohn argues in his introduction? Certainly, Tucholsky was an extraordinarily keen observer of human frailties; in this respect he far surpasses Heine, with whom Zohn compares him. He sees not only obvious faults: the cruel, yet frightened ambitiousness of the middle-class German, the loudness of American ladies on tour, the timid vulgarity of his classic creation, Herr Wendriner. He also notices quirks that most of us do not detect at all: that musicians have no sense of humor, that judges are inhibited by their knowledge of the law, that in literary affairs the principle of private property is usually misapplied (compare the little essay on Brockhaus and the Casanova papers). Tucholsky, like Theodor Fontane, is a happy monarch in the milder provinces of satire; his truest laughter is his tolerant laughter.

As a satirist, Tucholsky fails to attain greatness because, inherently a kindly man, he was placed up against a situation which demanded an opponent as cruel as itself. Tragically enough, Tucholsky saw with complete clarity the abyss into which Germany was sliding; but, for all his dismay, he could never make his knives sharp enough. Kraus's satires on Nazis (and pre-Nazis) frequently fail because the editor of *Die Fackel* forgets crimes against humanity over crimes against grammar. Tucholsky fails for a nobler reason; his heart is too soft, he cannot learn the berserker rage which informs the works of a Swift or a Bierce. In *Where Do We Read Books*, Tucholsky remarked that one book exists which should be read *only* in the toilet: *Mein Kampf*. As a matter of fact, Tucholsky compliments Hitler with his little joke; he reveals that he still measures the Braunau house-painter and his retinue by the yardstick of humanity.

It is fitting that Tucholsky found his last refuge near Gothenburg. Torgny Segerstedt, the editor of Gothenburg's *Handels- och Sjöfartstidning*, took a Viking's revenge, as it were, for Tucholsky's death: in his famous editorials and causeries, Segerstedt pilloried Nazism with a cold brilliance of which Tucholsky would have been quite incapable. Yet it is safe to say that Tucholsky's fame will outlive Segerstedt's. Perhaps a golden heart is worth more than a jaw of iron.

GEORGE C. SCHOOLFIELD

The University of Buffalo

CIOFFARI, VINCENZO and GONZÁLES, EMILIO, *Spanish Review Grammar*. Boston: D. C. Heath and Company, 1957, 240 p.

This review grammar is intended for use in a second-year course in high school or college. Divided into two parts of fourteen lessons each, it accomplishes the two-fold purpose of the authors "of reviewing basic essentials of vocabulary and grammatical constructions and of providing material for a solid foundation in conversation and composition.

Each lesson consists of a section in which the basic fundamentals of grammar and usage are reviewed, an

interesting reading passage, a "conversation" consisting of questions on the reading, and a variety of exercises. The reading passages of Part One deal with general topics and present useful vocabulary and idioms; those in Part Two deal with different aspects of Hispanic civilization and culture. In addition to a list of "Useful Expressions," which can be used in discussing the reading selection, each lesson of Part One also contains a "Word Reminder," which reviews words of most frequent occurrence in the Keniston list. This text also includes a verb appendix and two vocabularies.

The book is so arranged that Part Two, containing the detailed grammar review, may be used in class, while Part One, with its review of basic essentials and vocabulary, may be used by the students for reference and independent practice. Or, for high school classes, Part One may be completed before proceeding to Part Two.

A slip noted was the translation of *más* as 'less' (§105, p. 119).

This is more than a review grammar with drill exercises. It is at the same time an attractively illustrated reader providing interesting background information. The various topics presented lend themselves to class discussion, themes for composition, and original dialogues. A text such as this would facilitate the integration of the important aspects of language—reading, writing, understanding, and speaking.

TERESE E. KLINGER

*Wright Junior College
Chicago, Illinois*

FABIAN, DONALD L., *Essentials of Spanish*. Boston: Houghton Mifflin Company, 1957, pp. 140. Price \$1.50.

Although the field of Spanish is well supplied with first-year grammar texts, this little book should very definitely find a place and fill a need. It is a small, compact grammar designed to present the basic essentials of Spanish in a minimum amount of time—approximately eight weeks, according to the author. To this end, it contains only an explanation of grammar with exercises, there being no reading material. It is the intention of the author that thus the instructor can use the text to provide the essentials of the language and devote the remainder of the time to whatever may be his other desired aims—reading, oral-aural practice, etc.

The general plan of the book is quite different from the standard elementary text. The first chapter deals with the pronunciation of Spanish, including (as one would expect in a modern approach to language teaching) not only the presentation of the phonemes of Spanish, syllabification, etc., but also considerable material on intonation with easily-understood diagrams. The next chapter discusses the elements of the sentence and deals immediately with the noun and its modifiers. The following four chapters present all the aspects of the verb and its complements. This is followed by a discussion of pronouns and adjectives, and the remaining parts of speech (prepositions and conjunctions). The concluding chapter, "Special Problems of Syntax and Vocabulary," deals with the use of *gustar*, *faltar*, the concept of "being," "to become," and a few others which may cause the students difficulty.

The author has included an introduction to each topic. Thus, he breaks down the sentence into subject and predicate, defining and discussing these as well as what is meant by the grammatical terms conventionally used to designate the individual words of a sentence. Thereby, the student who may be weak in grammar has it adequately explained in the pertinent part of the text.

At the end of the book is a verb appendix of irregular verbs (paradigms of regular verbs are presented in easily-understood form in the body of the text), English-Spanish and Spanish-English vocabularies, and an index.

Since the book in itself is not intended to provide a complete course in Spanish, the vocabulary has been kept relatively small, based on the Keniston List. The exercises are of two types: those requiring verb conjugation, filling of blanks, and translation (all complete sentences to be translated are from Spanish to English); and series of drills to emphasize the important grammatical patterns. These are for oral practice. In the longer chapters, sets of exercises appear after part of the exposition of grammar so that the entire chapter need not be studied before application of the rules can be made.

For those seeking a beautiful grammar filled with pictures, this is by no means the text. However, for that instructor who is anxious for his students to learn clearly and quickly the rudiments of Spanish in order to devote the maximum amount of time to some other phase of the language, the text will be of real interest. We are using it at our college for a specialized reading course and find that it fills our need better than any other elementary text yet tried.

EVELYN E. UHRHAN

South Dakota State College

FOLEY, LOUIS, *How Words Fit Together*, Babson Park, Massachusetts: The Babson Institute Press, 1958, Pp. 125.

There are twenty-two separate studies in this book. A common theme unifies them. They are dedicated to the proposition of showing how words fit together "in the characteristic patterns of our English language." Taken as a whole, they "cover the most controversial topics which have had to do with correctness in English." (p. 4) Professor Foley's broad outlook is apparent at once. He can call on French, German, Turkish, etc. whenever comparisons are to the point. His linguistic views are sound and up to date. But they are only a part of the background. His effort is essentially pedagogical. Plain, effective teaching is his sole aim. Thus he does not hesitate, when the case arises, to justify a correct form by the superior quality of its inner logic. This may cause descriptive linguists to cringe in their corner. Let them. Those short, logical explanations are the very kind demanded by teaching, if a lesson is to be understood once for all. Nowhere does the author assume that the immanent logic of an accepted expression has been the efficient cause of its creation. He knows better. But the fact remains that such an expression represents and embodies

a piece of logic, introduced into the language after due trial. It has become, in a sense, a symbol of an achievement in the line of progress. Hence the respect it commands.

Proceeding with ease and clarity, Professor Foley ranges from the mere placing of commas to higher matters of style. There are interesting remarks on the fondness for alliteration in English through the ages, and its counterpart in French, rhyming syllables. Under the title "Goody-Goody, or Baddy-Baddy," we find a disquisition on the abuse of *ain't*. Here the author, alluding to the universal law of laziness, states that "except perhaps for 'showing off' on special occasions, most English-speaking people find it comfortable to use as small a vocabulary as possible. . . . Along with this goes that peculiar characteristic of English . . . that the meaning is not so much in the words as in the way they are said." It would seem that the widest field is now opened for the legitimate spreading of shapeless *ain't*. Not so. Pointing first at the obvious self-consciousness with which *ain't* is usually inserted in the language, like a spice, Professor Foley reminds us aptly of a "tendency in language [working] toward exactness in meaning."¹ His tentative conclusion is two-sided. On the one hand, "there is no imminent danger that *ain't* will drop out of use. If it did, that might be something of a handicap to American humor." On the other hand, "any apparent increase in frequency . . . of *ain't* . . . in recent years is no indication of any particular change in its position so far as *correctness* is concerned." The *ain't* situation is not critical ("Not Just Words," p. 75). In passing, Professor Foley gives his approbation to *Basic English*, with this essential proviso: "so long as its acquisition is not imagined to be a stopping-point." (p. 93) Using, as examples, the superfluous recourse to words like *type* (Ex.: fitness for this *type* of work), the corruption of *transpire*, *anticipate*, *comprise*, the distortion of *tremendous*, *awful*, etc., our author proceeds to show "How Good English Can Be Killed" (p. 96-102). The final study, "The Anatomy of a Paragraph," is appropriately the longest of the book.

Neither a mere textbook nor a text for the indoctrination of graduates or practising teachers, *How Words Fit Together* is a selection of challenging problems, discussed with utmost simplicity and lucidity. Fighting for correctness, a professor of English looks like a fearless knight on a burning deck. He may quite naturally get himself embroiled in seemingly dogmatic arguments. The calm, controlled mastery displayed by Professor Foley makes his performance the more enjoyable.

MARC DENKINGER

University of Michigan

¹ Last Spring, a sound understanding of this tendency could have prevented the panel of a well-known TV program from floundering into impressionistic conservatism under the flag of competent modernism. The 18th-century expression "more perfect" represents obviously a less advanced stage of the tendency toward exactness than our own; and Mr. Emmet J. Hughes was right.

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Languages are the pedigrees of nations.

—DR. SAMUEL JOHNSON

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